

Title	Tiger Shark 1997 (Damien Hirst - The Physical Impossibility of Death In The Mind of The Living 1991)
Type	Article
URL	<a href="https://ualresearchonline.arts.ac.uk/id/eprint/11937/">https://ualresearchonline.arts.ac.uk/id/eprint/11937/</a>
Date	2008
Citation	McCloy, Anne (2008) Tiger Shark 1997 (Damien Hirst - The Physical Impossibility of Death In The Mind of The Living 1991). The 2008 Marmite Prize Catalogue, 2008. p. 7. ISSN ISBN 978-1-905659-08-1
Creators	McCloy, Anne

### **Usage Guidelines**

Please refer to usage guidelines at <http://ualresearchonline.arts.ac.uk/policies.html> or alternatively contact [ualresearchonline@arts.ac.uk](mailto:ualresearchonline@arts.ac.uk).

License: Creative Commons Attribution Non-commercial No Derivatives

Unless otherwise stated, copyright owned by the author

# THE MARMITE PRIZE

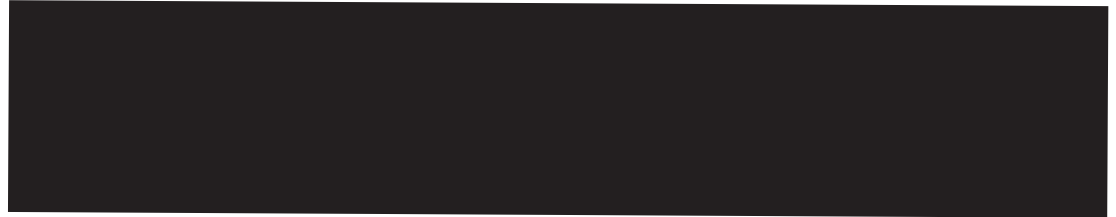
2008



I AM A SLAVE  
TO ART...  
I LOVE IT

# ESSAY THAT GOES AT THE

Celeste, John Moores, Threadneedle, Jerwood (in no particular order of course). The rumours of the demise of the Turner prize have been greatly exaggerated. The black-bordered half-page ads in the press have been taken out in costly error.



The spirit of competition has definitively survived the Sixties' wan efforts at egalitarianism; first-past-the-post rules, OK? A silver medal provides a photo-opportunity for a moment of touchy-feeliness: eyes the prize has been torn away from, red with the tears of humiliation and disappointment. As with today's Olympics, to have taken part is never quite enough.

Zoo, Frieze - (we've been waiting so long and in vain for the Anti-frieze - presumably lawyers are stymying that one). Bridge, Scope, Red Dot, Miami, Milan, Amsterdam, New York, Basel, Shanghai: the sales opportunities euphemistically known as fairs sprout faster than mung beans, as the international art community forms and reforms like the evil mutations of the Andromeda Strain, its annual collective carbon footprint enough to light Manhattan for at least ten days, photos of the rent-a-crowd celebs at its opening bashes indistinguishable from anonymous nobs at Annabel's, or the latest re-hash/re-fashion at some East End bingo-theque.

But while the rude health of the world's top-bracket art market threatens to keep the bubble flying high out of reach of this credit crunch and the one beyond, down here on street level a ruder contender steps back into the ring. And so now in its second incarnation we welcome The Marmite Prize for Painting. A temporary community exists in embryo; members mostly strangers to each other, but all of them present already in the heads of Marcus and Stephanie; names on the same list, with unseen links stretching out in all directions, of friendship, admiration, let's not discount dislike and envy: the art world is a world, a real one, peopled with living artists and their real emotions; and these diverse strands of connectivity make it, all cynicism aside, a functioning community. It is these strands that for a moment the Marmite pulls together. All have won, and all shall have prizes. Well, actually they won't, it's a competition after all - but that's another story.

The prize thrives on a huge subtlety. Somewhere in Marcus and Stephanie's heads there's a glimmer of the Sardonic Muse, if not the Satiric one. Any addition to the ranks of prize competitions defines itself as Not-what-exists-already, and in the Age of Corporate Unaccountability the institutional competitions (aren't they all?) are stained by the air they live in. They have become conservative, conformist, defined by their acquiescence in the last status quo but one and, worst of all in a world of art whose reason for existing is to surprise, excite, and/or terrify us, they have become predictable to the point of exclusion: would it surprise any of the Prizegivers to hear so many artists saying they won't enter work for prize A, B or C on the grounds that the jury, whatever their mix-and-match make-up this year, won't like it. The parade of the long - or shortlisted has turned into a queue of lookalikes, as if a police line-up was to consist of a wide(ish) selection of types that don't resemble each other, but form instead a one-on-one replica of all the different types on parade last time and all the other times. What the J\_\_\_\_ or J\_\_\_\_ M\_\_\_\_ expects. Whatever has the fortune to coincide - or at least not conflict - in some tenuous way with the current brand identity.

Being a new entry to the list helps enormously, of course: what the Marmite expects, nobody knows. Second-guessing it isn't going to work; but then that's precisely its point. That's what it's there for, and its future success is going to depend on its ability to float free of expectation. Institutions are, it hardly needs saying, different from us. Their brand identity is - well, it's their identity, who they are, - and, as sponsors, whether they like it or not (probably they do, they paid for it) it throws a shadow over any activity they foster. But at what cost to the range and variety of the prize itself? And, not to pick on the Jerwood for a personal attack - but exactly how many times do we need to take the safe, pleasant-tasting, not-tested-on-animals mixture as before?

All prizes of course are democratic, just as we're all of us entitled to eat at the Ritz. But some are more democratic than others. Whatever extra weight is piled on top of the work by a variety-packed cv, (MA from a college in zone 1 followed by a residency in China), a button-pushing statement (let's hear it for Bourdieu), and in some cases a winning studio manner, the fact remains that almost the defining factor for the Marmite is that none of the above are needed. Rather, that none of them will get you anywhere. What's needed, provocatively, is just a painting (any size - and 'however you define it') and a drawing. And, as it happens, £10 - but that's more democracy in action, a contribution to the printing costs of the catalogue with every applying artist's drawing included, a comprehensive record of this year's entries. Certainly a more durable one than a lingering resentment and an entry-fee-sized hole in your pocket. Plus a feeling that that's yet another rung on the career ladder you've slipped off.

The lightness of touch that Marcus and Stephanie have brought to the concept of prize-giving informs the whole process. The notion of giving the prize a dedicatee, for instance. In the first year the consequence was intrinsic to the procedure, when in honour of Baselitz the shortlisted entries were all hung upside down. (This year, engaging with that in any case engaging notion, one of the submitted works was an upside down figure. Sadly, this year, to be hung the normal way up. In this case, upside-down. No second-guessing, as we've said.)



# START OF THE CATALOGUE

Dedicating the prize this year to a more personal choice, the Leipzig-based painter Oliver Kossack, his work seen and admired in Budapest, had a different, and more personal, outcome. First a phone message from a man saying 'My name is Oliver Kossack and I've been told the Marmite prize has been dedicated to me. Or my namesake. Do you know the reason for that?' Right. Is he going to ask for his name to be removed from this questionable enterprise?

Here's his follow-up email -

'I herewith embrace to the utmost the honour of having this year's Marmite Prize dedicated to me. That's quite good.

I think we should meet, for I am dedicated.

How about I come to the opening?

Even if you don't mean me, I would love to meet my namesake(s) on that occasion.

Best from Leipzig, German Democracy Republik.

Oliver Kossack'

Finally, (perhaps) the Marmite is a competition for painting. While both the cinema and the theatre have toyed through the century with composition outside the frame - theatre's equivalent being theatre-in-the-round, no-composition-to-speak-of, an idea whose time has thankfully come and gone - it can't be done with painting. Painting thrives on the (apparently) fixed viewpoint. The painting is what is there, there's no pan or dolly-shot to follow, we can't see round the back or into the wings; and what each of us sees will be the same. Or rather, from one spot we all see the same image, barring colour-blindness or fuzzy vision. And maybe it's precisely this basic uncool inflexibility that has led to the rumour, emerging blinking from its burrow every now and then, that painting might have died; until, like unforeseen deposits of oil, new lodes are struck and the rumour slinks back into the earth. Where it is today - frightened off by the monstrous shadow (think the bold Disneyish graphics in 'Watership Down') darkening the ground: thousands of Chinese on the one hand, brushes at the ready, novelty-crazy oligarchs on the other, and, on the third one, a new Saatchi gallery.

To the cynic, painting is portable cash. From the opposite angle, still the same physical item, it's an object of contemplation - it's possible to ask profound questions within a painting precisely because the parameters are so sharply defined. While it's true that definitions as fluid as bathwater can slip around one and the same art object and make it painting/sculpture/installation according to whim or fashion, painting's the most resistant to the process. Painting has a basic shape, a fixed point of departure, most paintings after all these centuries still being rectilinear and hanging vertically on the wall; so that painting, assuming it's not dead, can be alive in a way that other forms can't - because it's part of a long living tradition. What we do today is not exactly - in certain senses not remotely - what Duccio or Veronese were doing, let alone the Lascaux hunter-gatherers; but it can be understood with reference to them. Witness, though, the way that sculpture has slipped its moorings, cast adrift in the intentionally rubbish-choked seas of 'installation' and assemblage/bricolage. Not to speak of the subversion (the creation of a 'sub-version') of media that have become all too mixed, 'new', but no longer new enough; so mixed and so 'new' and revolutionary that they can only be sustained by the rickety life-support system of authority: always the same back-up from the same grim retinue of the canonized few, justification not by faith but by footnote. Their ultimate paradox being that the weakness of their immune-systems, their susceptibility to the easiest of reactionary rants, is all that defines their newness.

I seem to have strayed a little away from my point... \*

£40,000 and a studio of one's own - how does an artist succeed in this craven new world? What is critical is either fiscal mass or luck - the backing of privilege (check it out) or a critic who needs something to fill a page at the right moment. That these two are dependent as ever on who you know/who knows you closes the circle to the rest. The market is after all lazy, a machine not remotely interested in working outside its normal narrow scope.

How is an artist's success measured? A great body (of work?) and high production values - the equivalent of gym membership. A lifestyle choice? A bandana from D&G?

For the Marmite Prize and Marcus and Stephanie however It is not who you know - the market finds itself thwarted by their wayward seriousness. By submitting works for the Prize you are sending it to people with a real interest in seeing it. And there's still some fit art here.

"It's all a game, with new rules every season - It's about redesigning a point of view, ... molto sexy."  
Felix Guattari (sorry, Stefano Gabbano)

\* 'On the Harmfulness of Tobacco' Anton Chekhov



# TINSEL EDWARDS

«KUNST KUNTS» 59cm x 84cm, charcoal and acrylic on watercolour paper, 2008

KUNST KUNTS  
KUNTS KUNST  
KUNST KUNTS  
KUNTS KUNST  
KUNST KUNTS



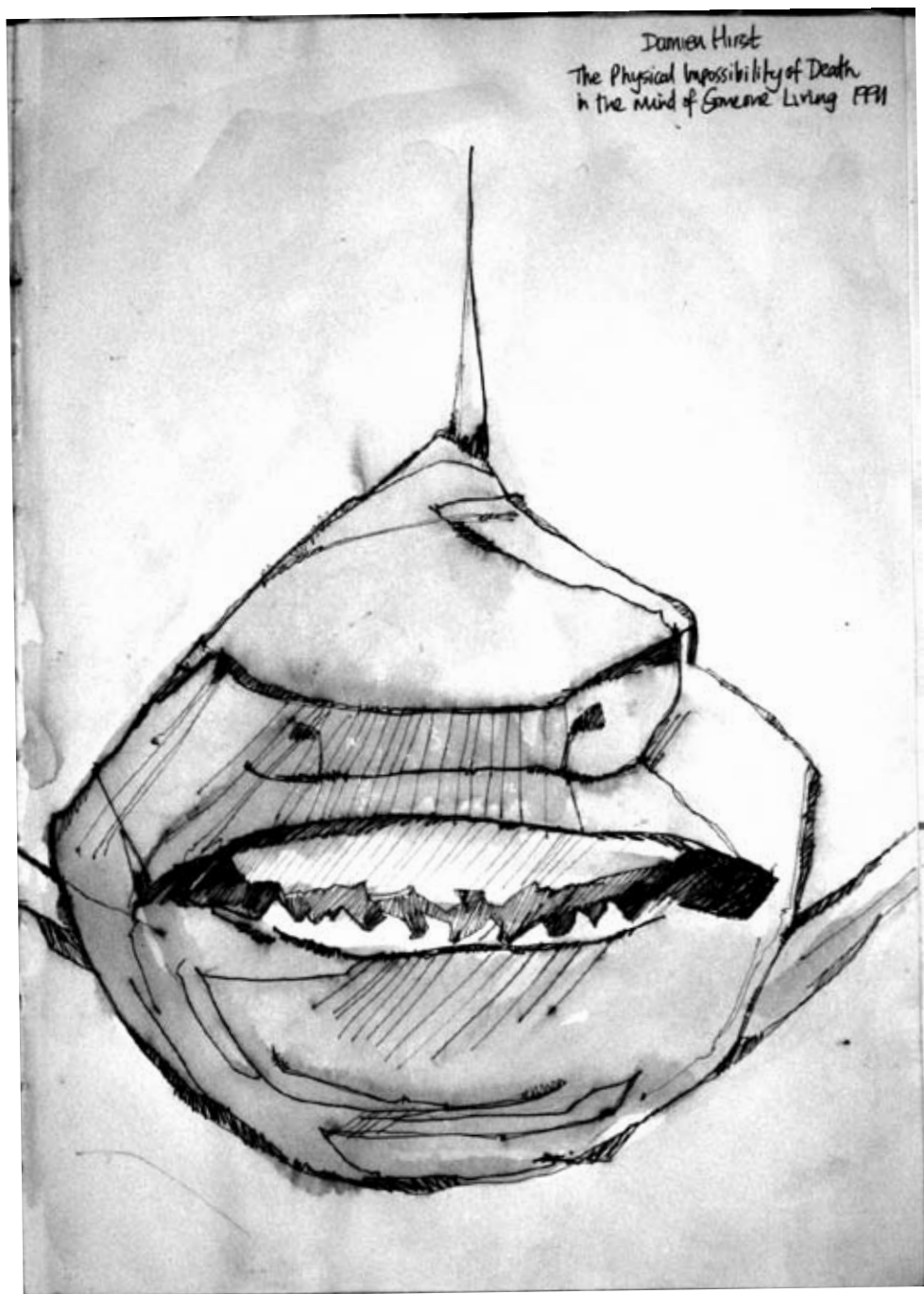
# EDMUND ENSTONE

«Samurai On Horse» 60cm x 84cm, charcoal on paper, 2008





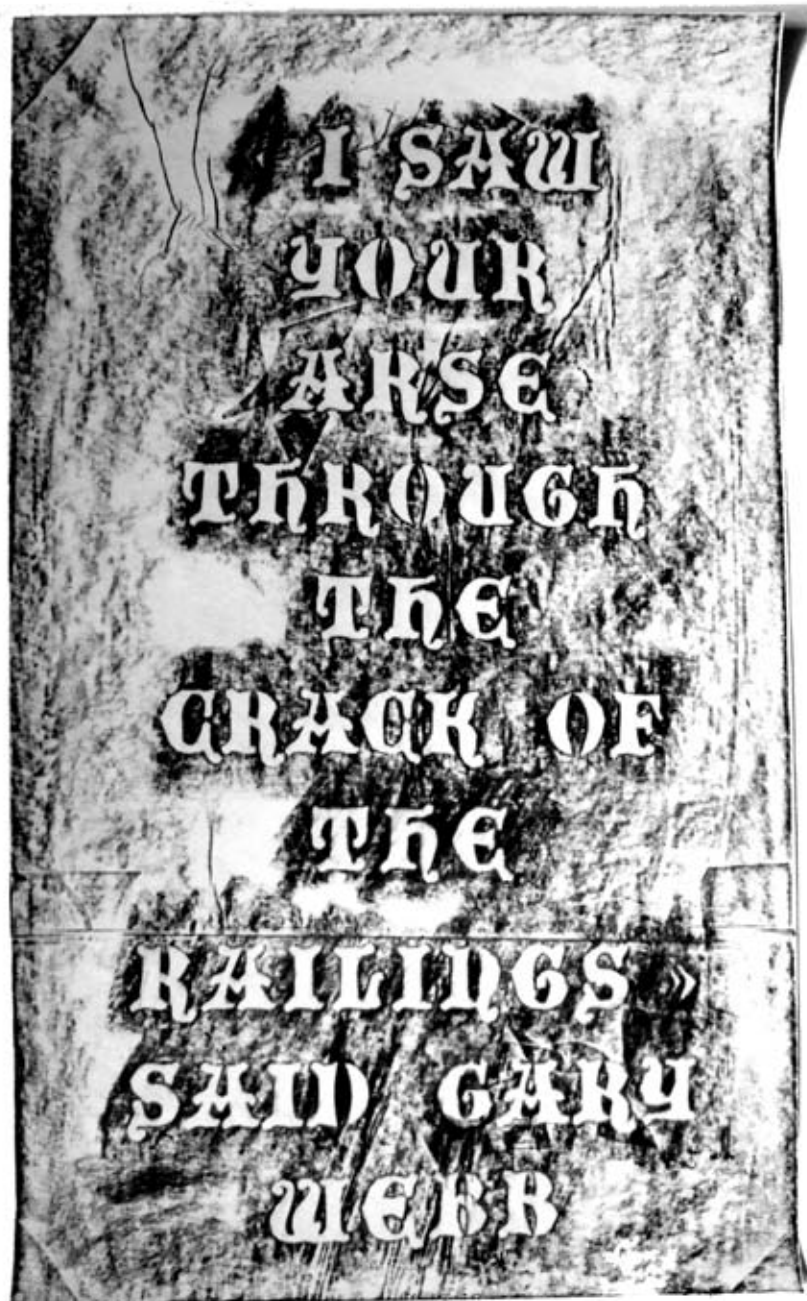
«Tiger Shark» 21cm x 29cm, pen, paper, paint, pen and watercolour on paper, 1997



# SLAWEK GORA

«Husband and Wife» 30cm x 21cm, pencil on paper, 2008



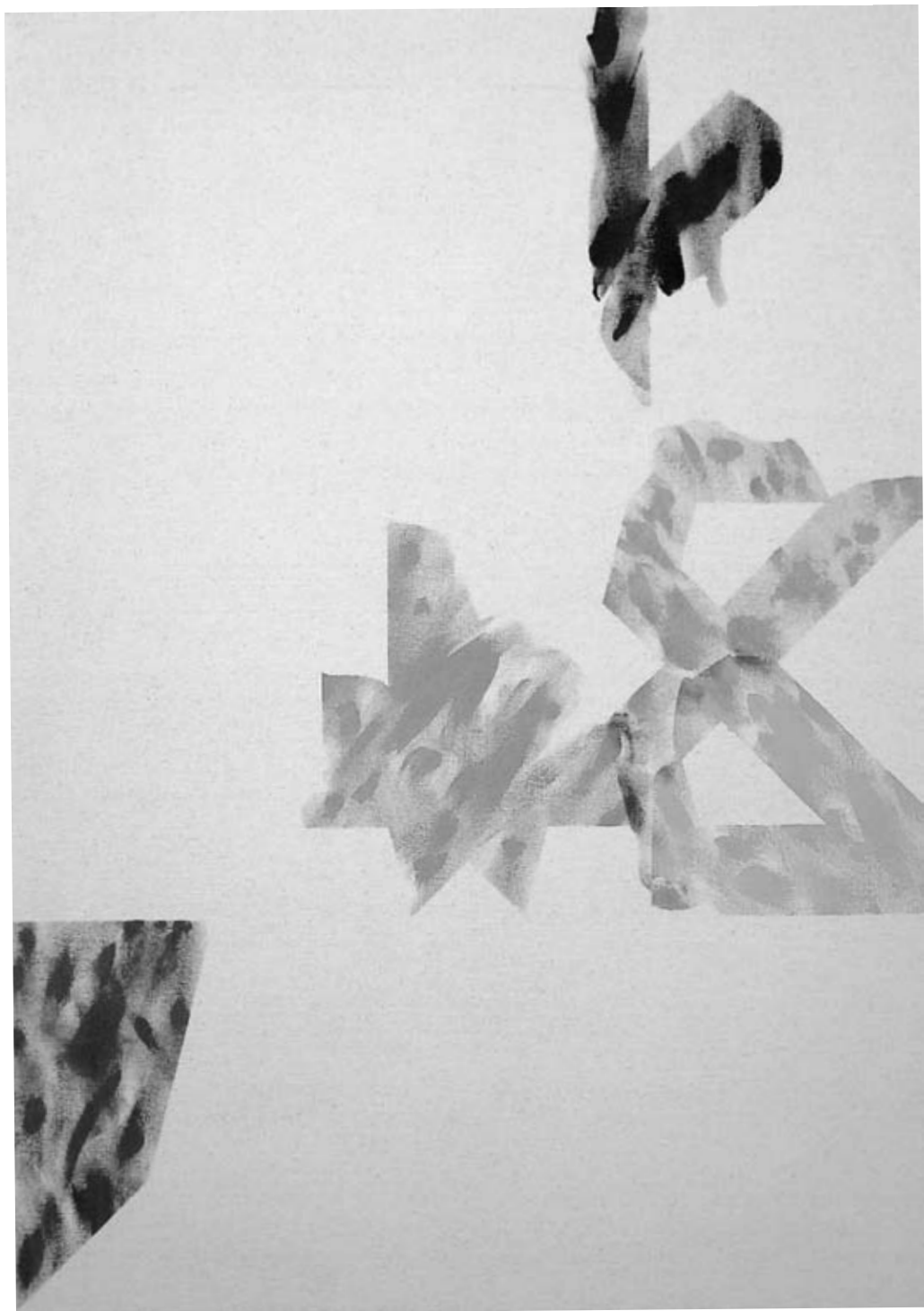


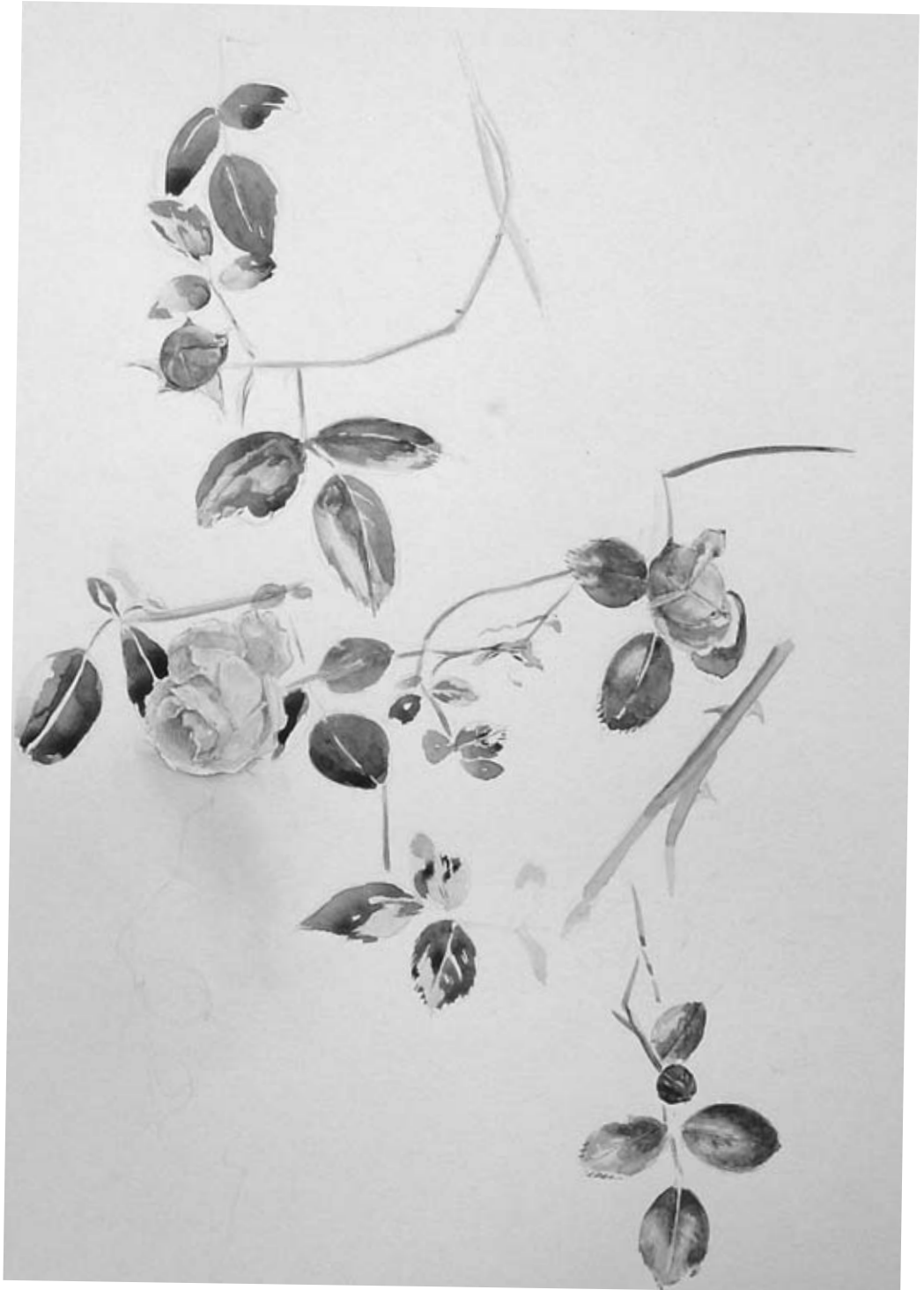


# STUART ELLIOT

---

«Untitled 2» 86cm x 61cm, acrylic on canvas, 2008





# MICHAL TKACHENKO

---

«I Felt Sick (at heart)» 18cm x 18cm, charcoal and oil on mylar, 2008





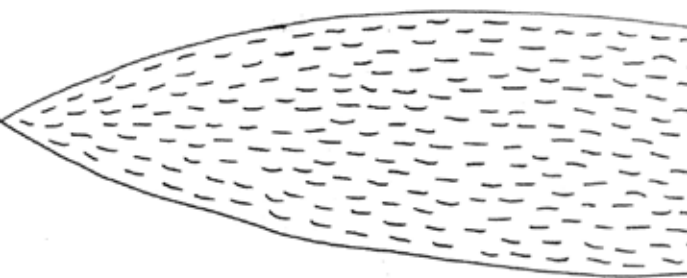


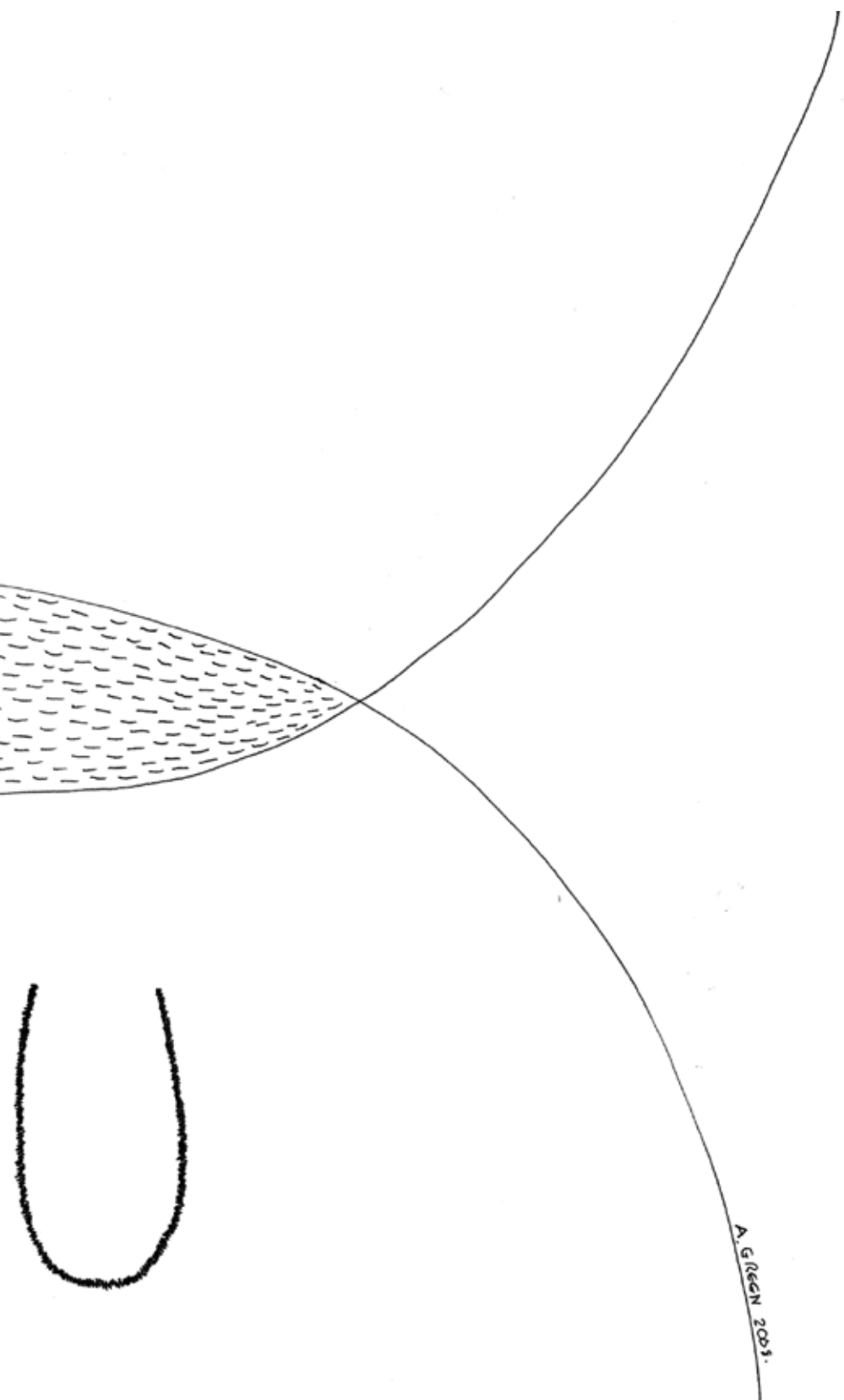
# ADAM GREEN

«Me You» pen on paper, 28cm x 20cm, 2008

ME

YO



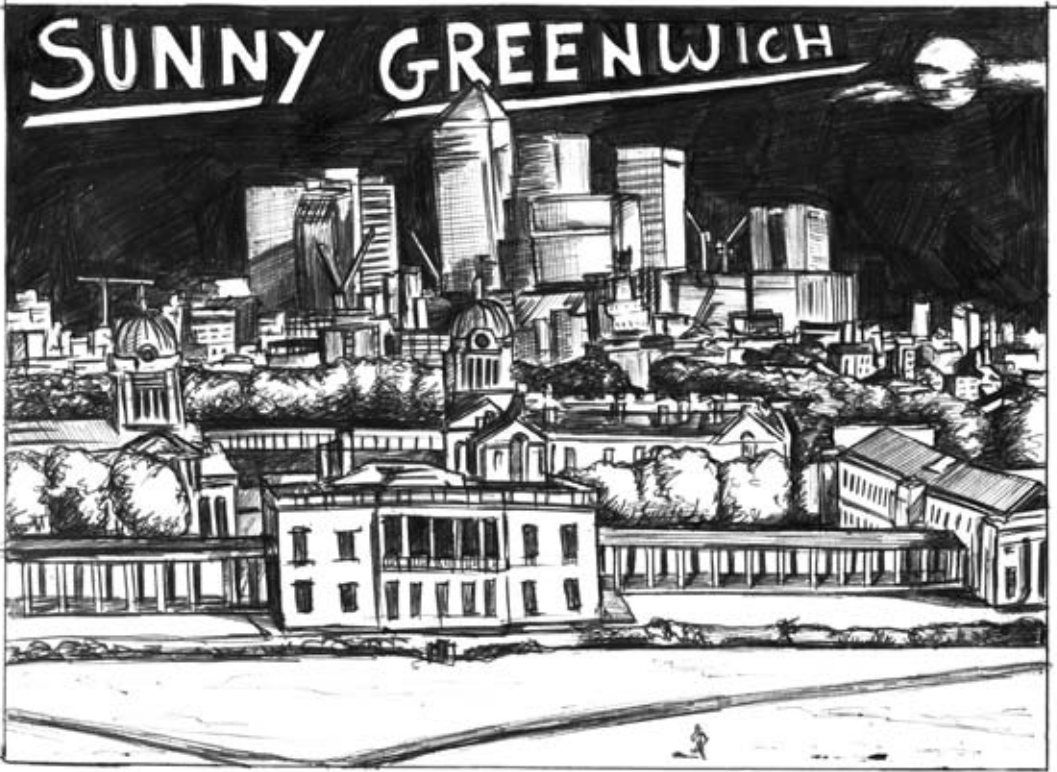


A. GREEN 2003.



## GEMMA CUMMING

«Sunny Greenwich» 17cm x 23cm, biro on paper, 2008



## ADAM DIX

«Everytown» charcoal on paper, 125cm x 86cm, 2008



## VINETA KAULACA

«Spatial Drawing V» 120cm x 125cm, glass, tape, mirror, 2004



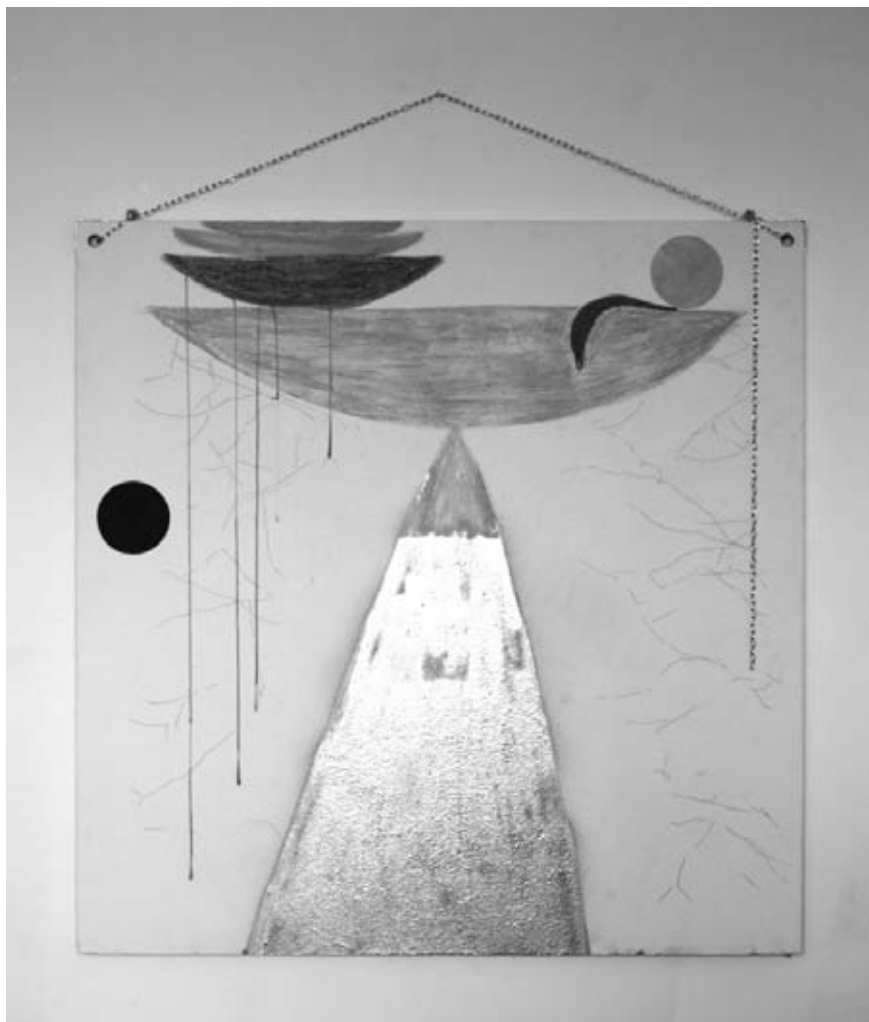
## ROSALIND DAVIS

«Survival.Part 2,» 0.5cm x 60.5cm, acrylic and mixed media on cotton, 2008



# AYA FUKAMI

«One Way» 115cm x 100cm, mixed media, 2008



## CHRISTOPHER BOND

«No.2» 9.4cm x 9.8cm, oil and ink on paint tube label, 2008





# BELDAN SEZEN

«My Own Sex In The City» 21cm x 30cm, charcoal on paper, 2006



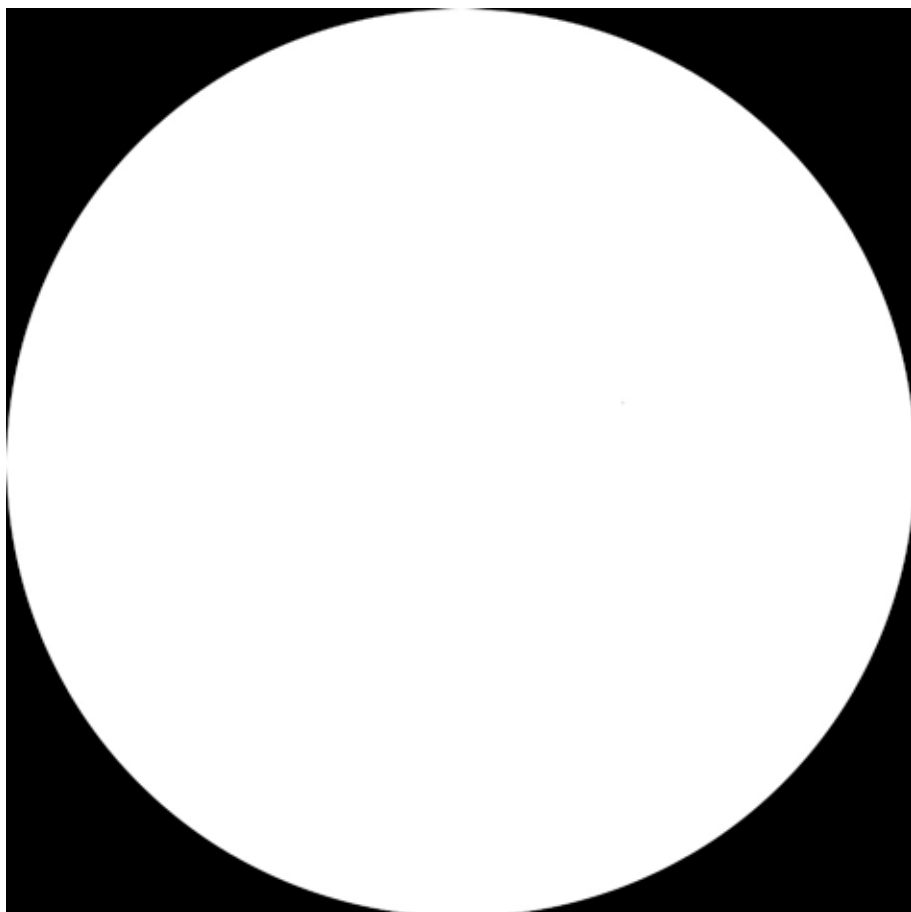


# DAVID DREY

---

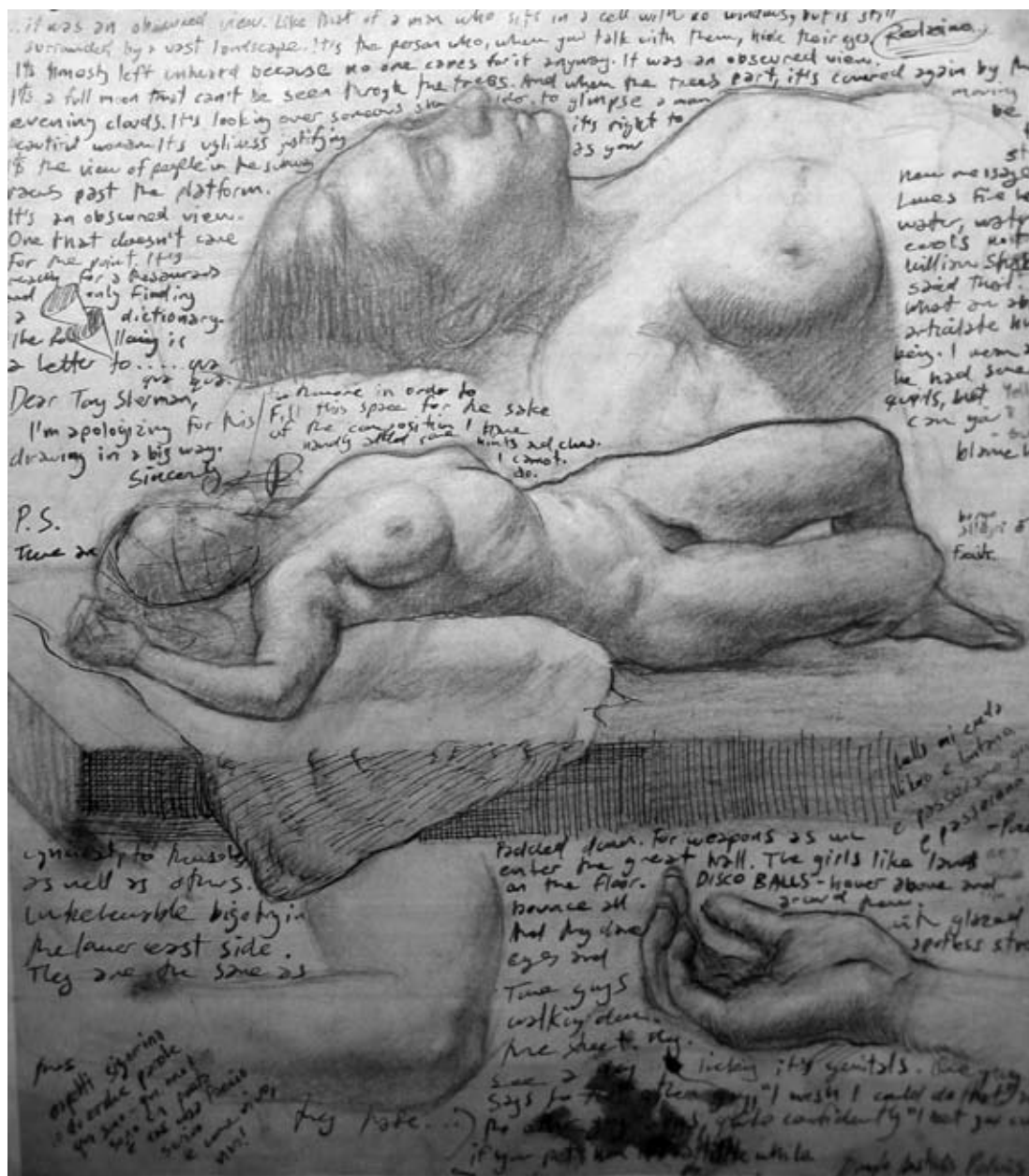
«Two Wheels» 21cm x26.5cm, indian ink on paper, 2007







«Story Telling» 20cm x 22cm, graphite and ink on paper, 2006



# ALBERTO GARCIA GRILLASCA

«Cahngo Aguila» ink on paper 70cm x 100cm, 2007/8

«Vetore Tag» ink on paper bag, 16.5cm x 40cm, 2004



# FIONA MACDONALD

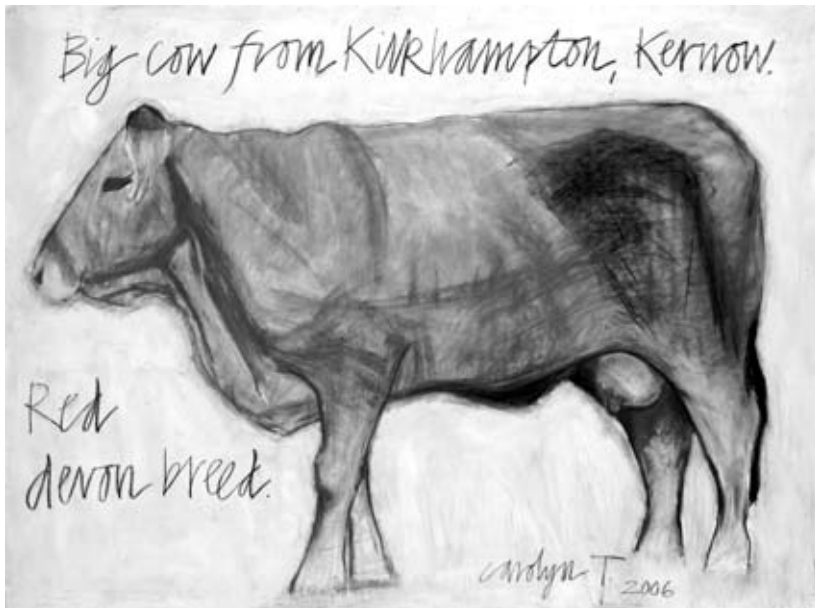
---

«Idol No.1» 42cm x 30cm, watercolour on paper, 2008



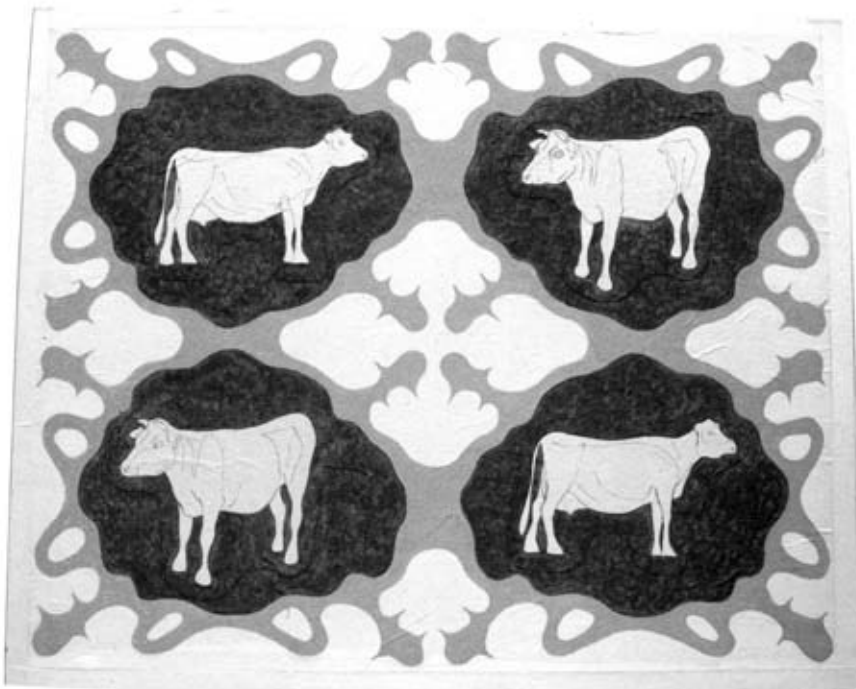
## CAROLYN THOMPSON

«Big RED Cow» 106.7cm x 152.4cm, charcoal and conte, 2007



## ANDERS RINDOM

«Cow Quartet» 13.5cm x 15cm, casein tempera and pencil on paper-mdf, 2008





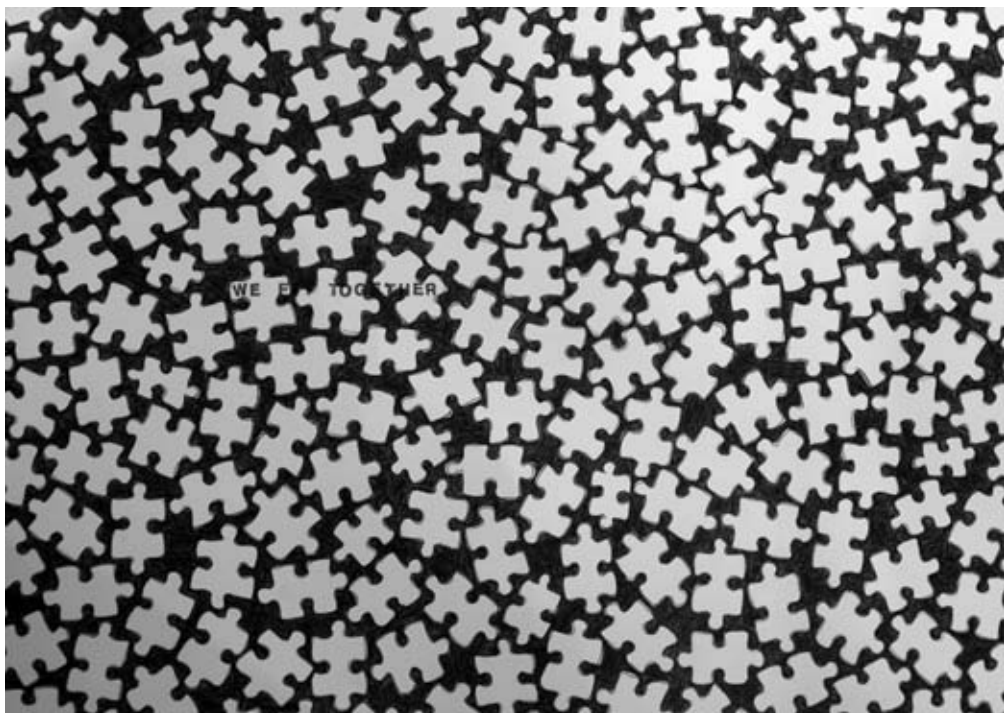
# LORENZO BELENGUER

«Drawing 111» 30cm x 40cm, oil on paper, 2007



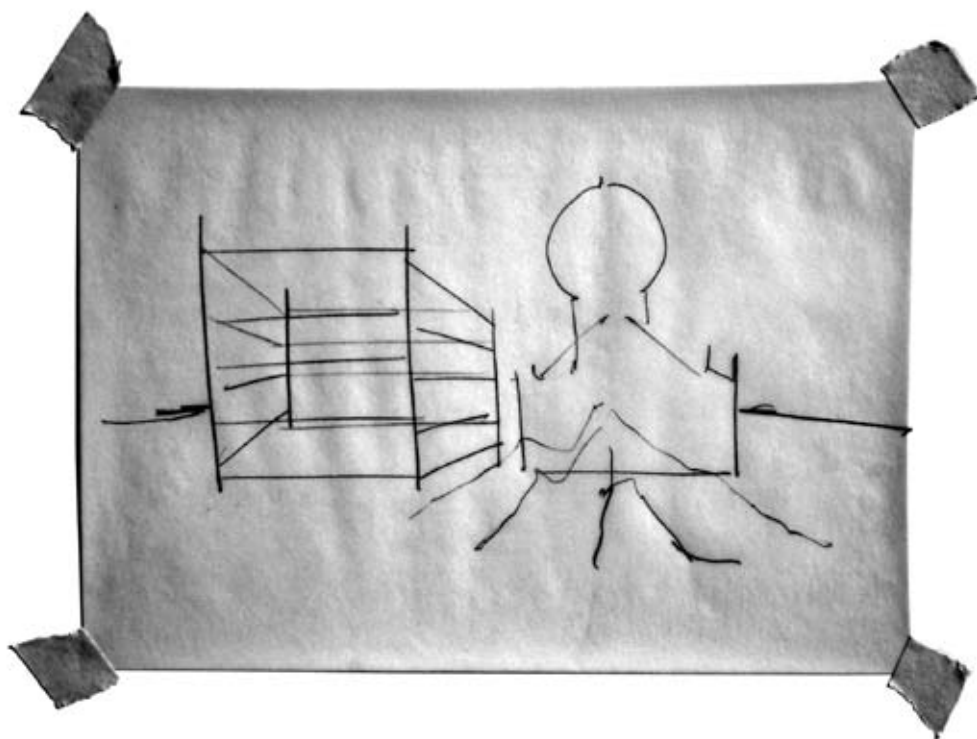
## LENE BLADJBERG

«We Fit Together» 29.7cm x 42cm, ballpoint pen and ink on paper, 2008



## FREYA DOUGLAS-MORRIS

«Untitled» 30cm x 21cm, pencil on tracing paper, 2008

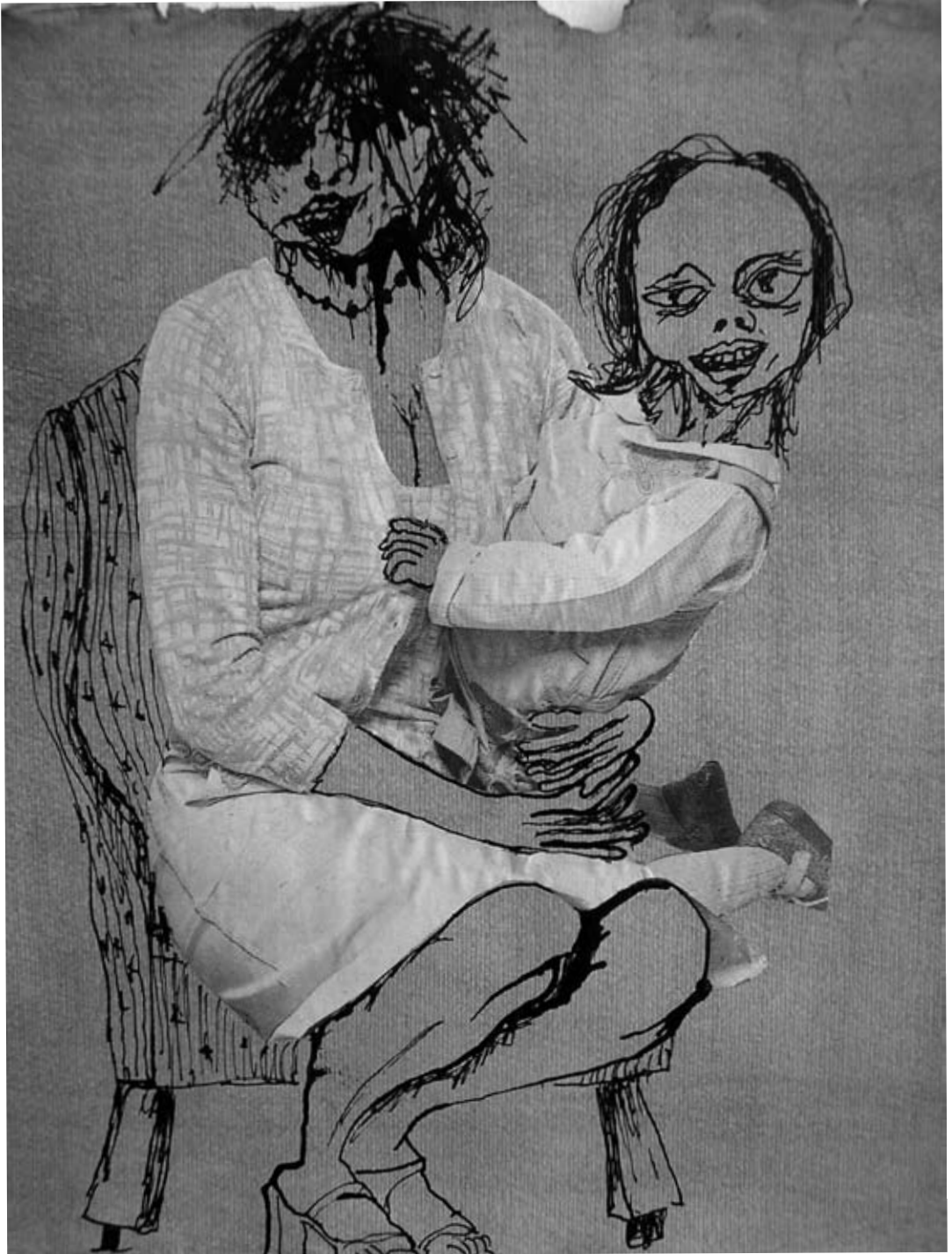


# CLAIRE DORSET

---

«Study of an Elevator» 15cm x 21cm, graphite on flourescent card, 2008



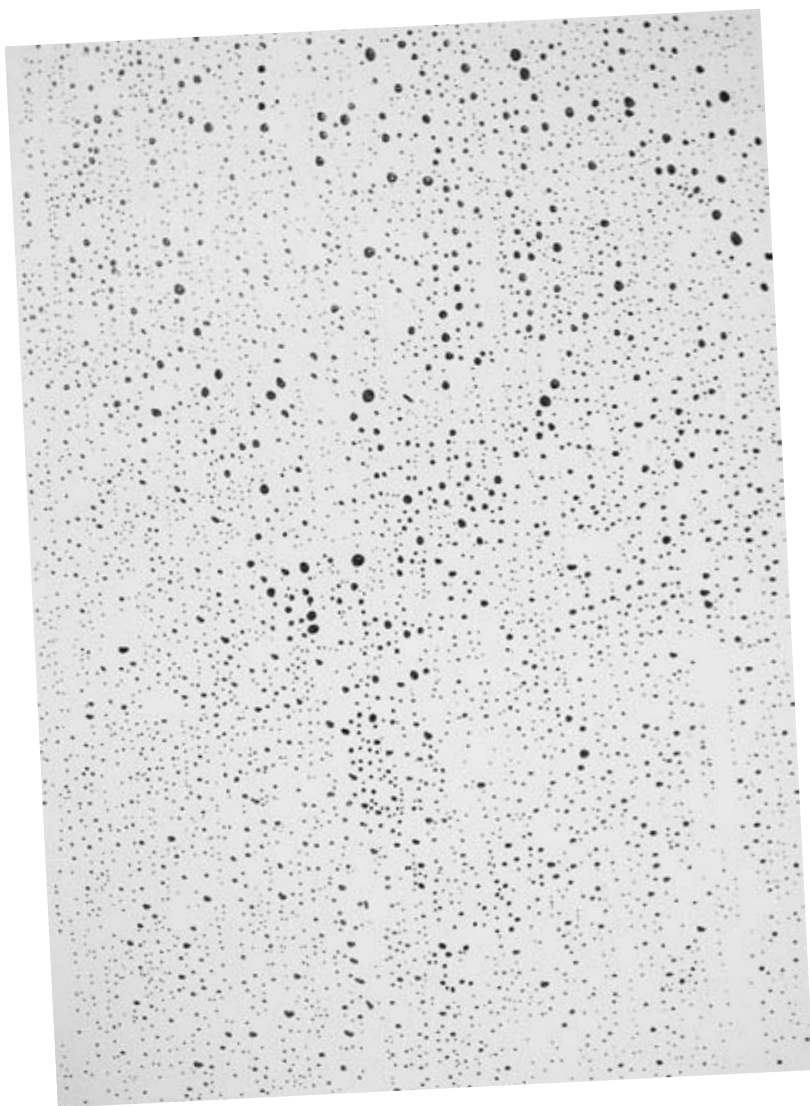




# PAUL HARPER

---

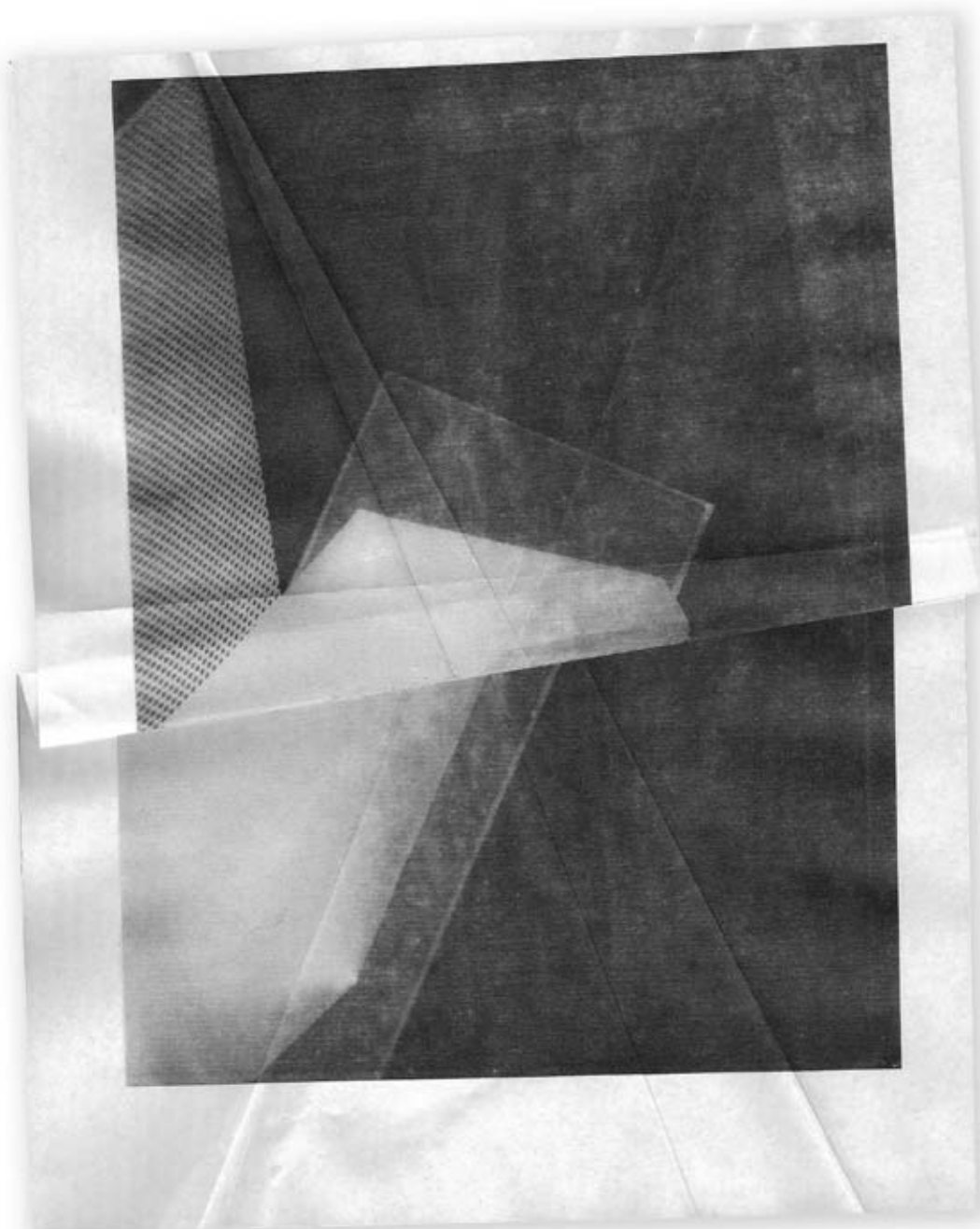
«Untitled (rain 1)» 60cm x 42cm, gel pen on layout paper, 2007



# CAROLINE McCAMBRIDGE

---

«Intercept» 21cm x 29cm, photocopy and folding paper, 2008



# ALEX BOWEN

«Study For Shoes (Rage, Rage Against The Dying Of The Light)» 31cm x 21.5cm, pencil on paper, 2008







# NICK JEFFREY

---

«Hi Jinks (invert)» dimensions variable, mixed media, 2008





# PHILLIP REEVES

«The Shipping Forecast» 29.5cm x 21cm, pencil and ink on paper, 2008



# REBECCA MEANLY EYRE

---

«Scattagorical 1» 42cm x 29cm, pencil on paper, 2008





# TOM LEVY

«Self Distortion sketch,» 20cm x 10cm, pen, 2008

The Sun  
just he looking  
directly at the  
bottle. As if  
looking at it distorted  
reflection... looking  
at it's distorted self.  
He looks at the reflection  
in the bottle of the  
distortion!

Ex Dutch man  
from 18th.  
Can I put like that  
though when is going on  
at present really not  
society

Use like Sun for daylight.  
by red candle. Distortion.

I have noticed when people  
since this day the world  
are getting -  
the Sun will represent the fragile  
human life. The candle (candle) is the  
cause of his existence.

low using instruments people can by  
this directly day. But last "can  
mix project sheet.





# CHRISTOPHER STEVENS

---

«Sleeper» 30cm x 22cm, pencil on paper, 2008

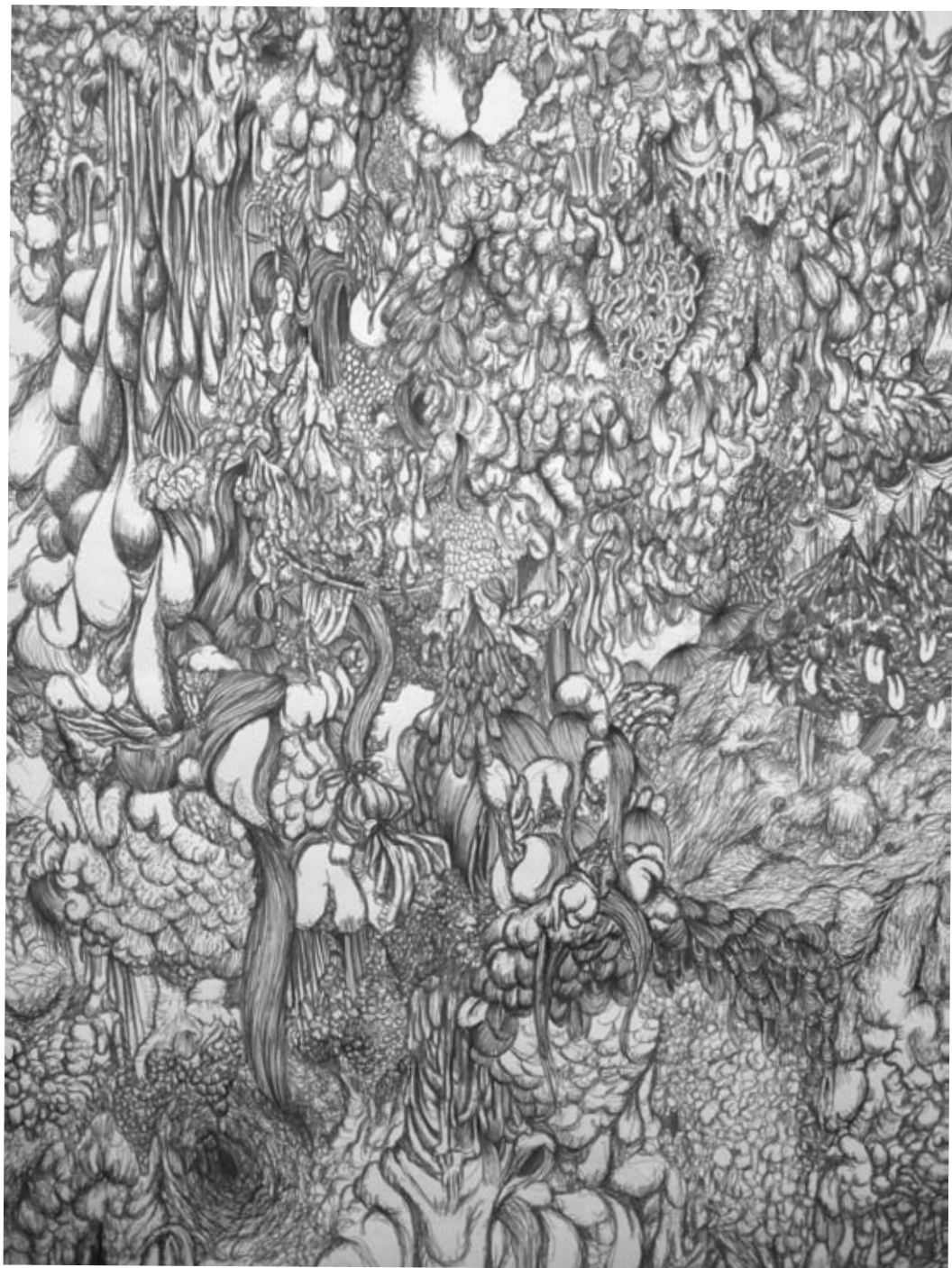


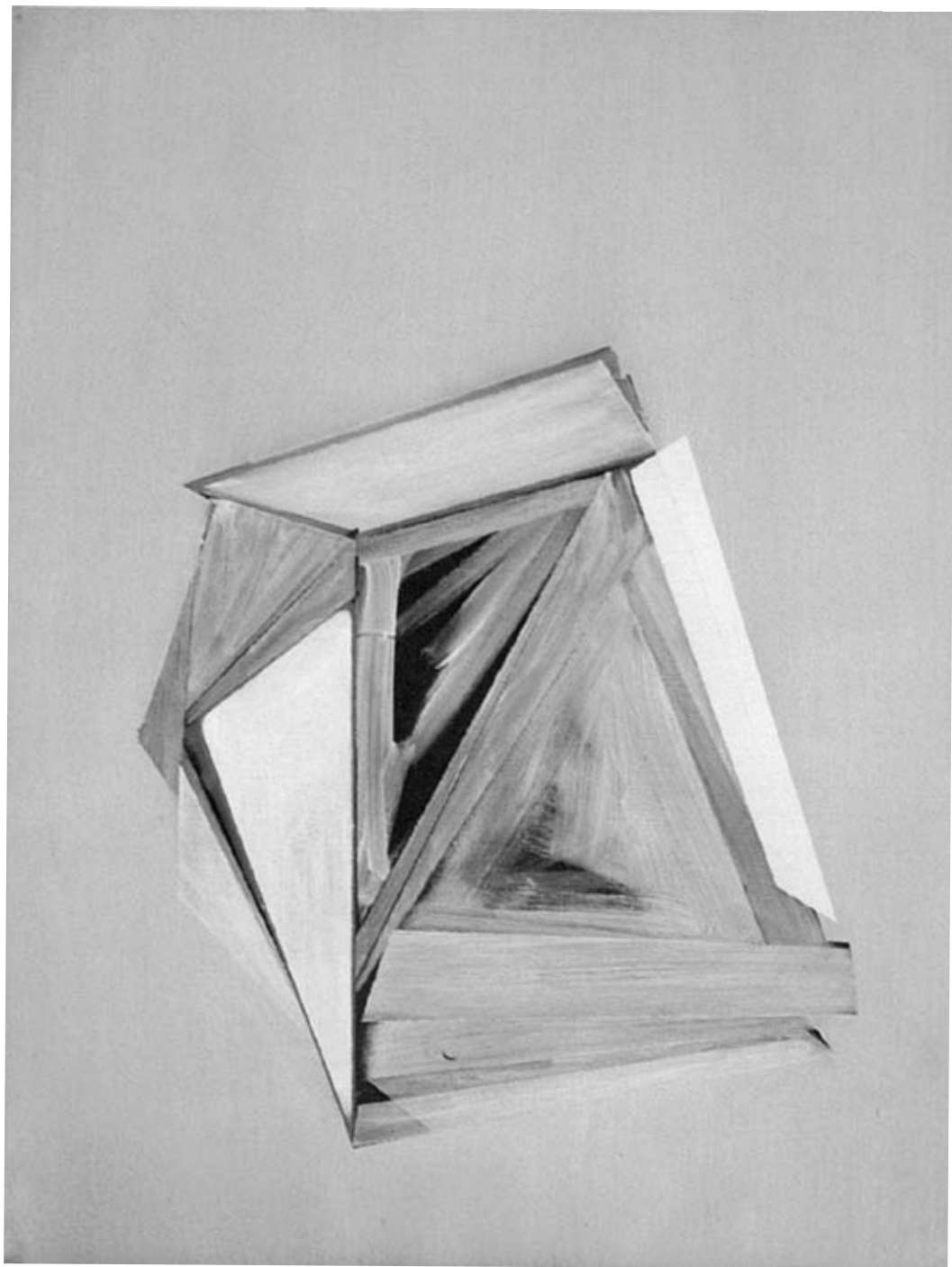




# SCOTT O'ROURKE

«Inferno (Detail)» 300cm x 150cm, ink on paper, 2007





# DAI ROBERTS

---

«Quest 38(8) Part 5» 20cm x 25.5cm, folding and light, 2008





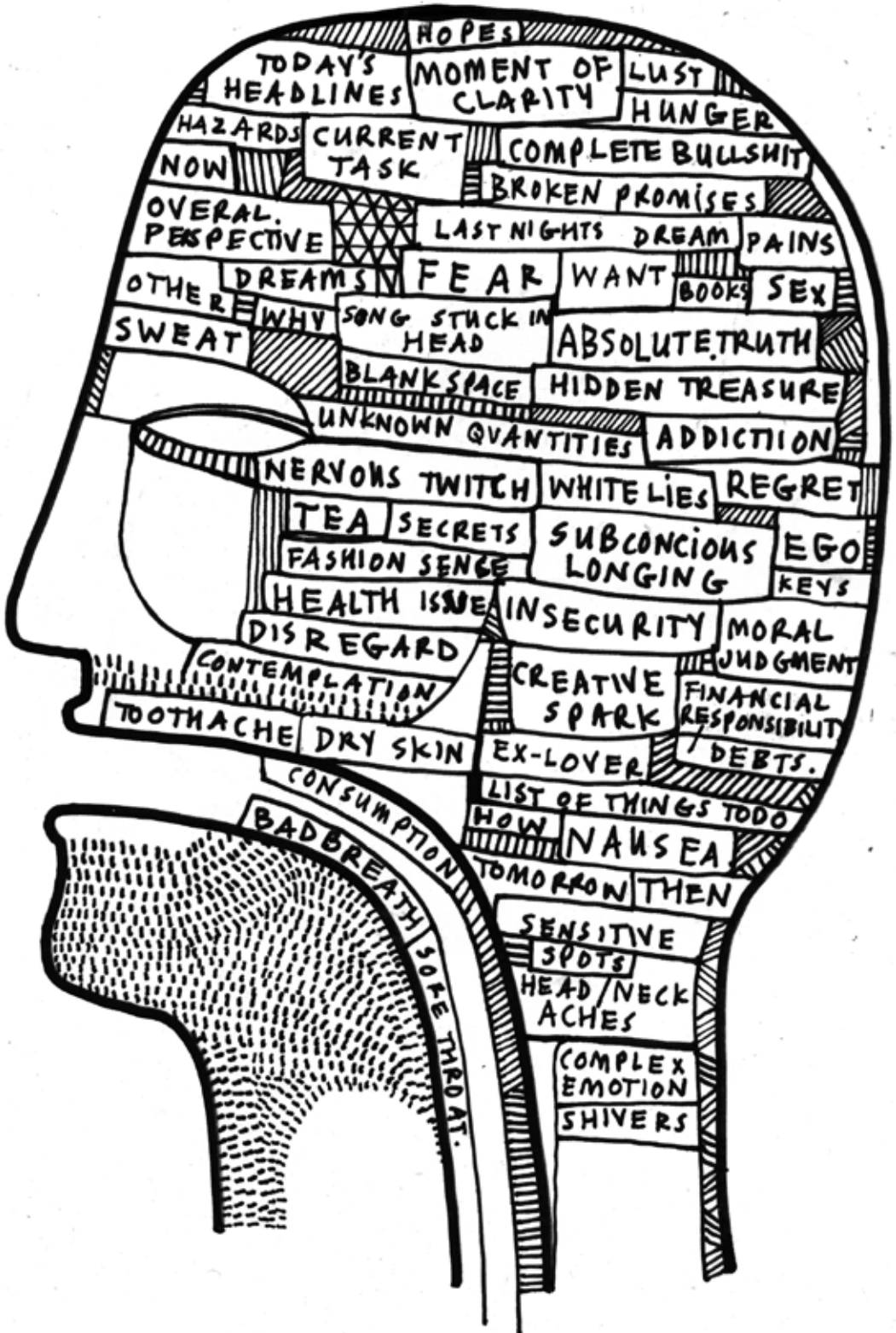
*Because he had read that "the universe was a unity making itself manifest through an infinite number of relative phenomena, in part only accessible to consciousness by way of a rather limited number of senses" - he decided to grow bigger ears, eyes, nostrils, hands and feet: but it blew his tiny mind! zx*



# FLORE NOVE-JOSSERAND

«The Nudists Front» 13cm x 17.5cm, vinyl tape on perspex, 2005





# BŁODWYN THOMAS

---

«Black Man In Aberystwyth» 18cm x 13cm, pencil on paper, 2008







# BENJAMIN SENIOR

«Beach Scene» 15cm x 30cm, ink on paper, 2008







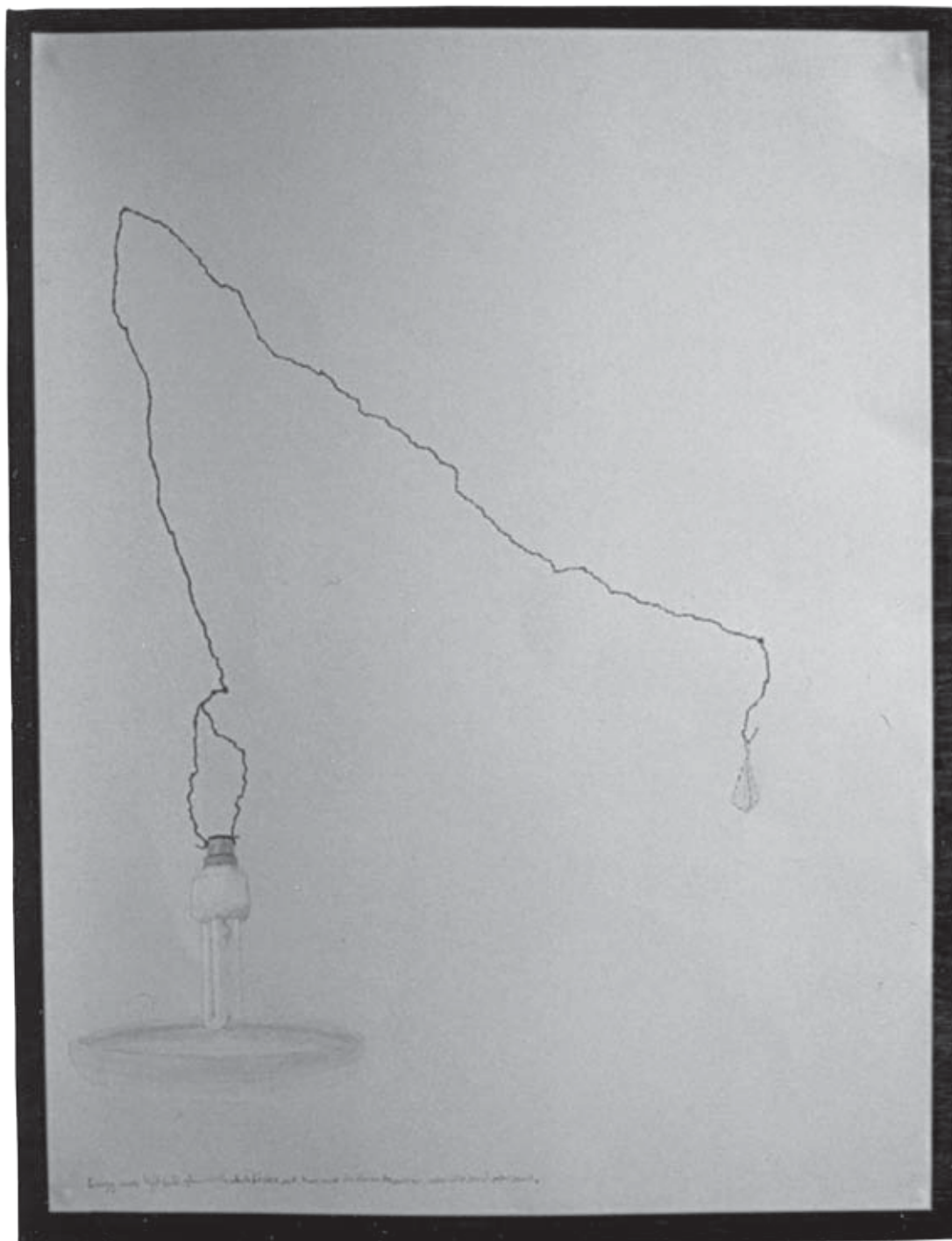
## DAVID BEN WHITE

---

«Installation 1» dimensions variable, mixed media, 2008



«Energy Saver Light-Bulb, Glow-in-the-Dark Frisbee, Root, Home-made Christmas Decoration, Pencil, Watercolour, Pen, Paper, Board»  
56cm x 73cm, pencil, pen, watercolour on paper on board, 2008



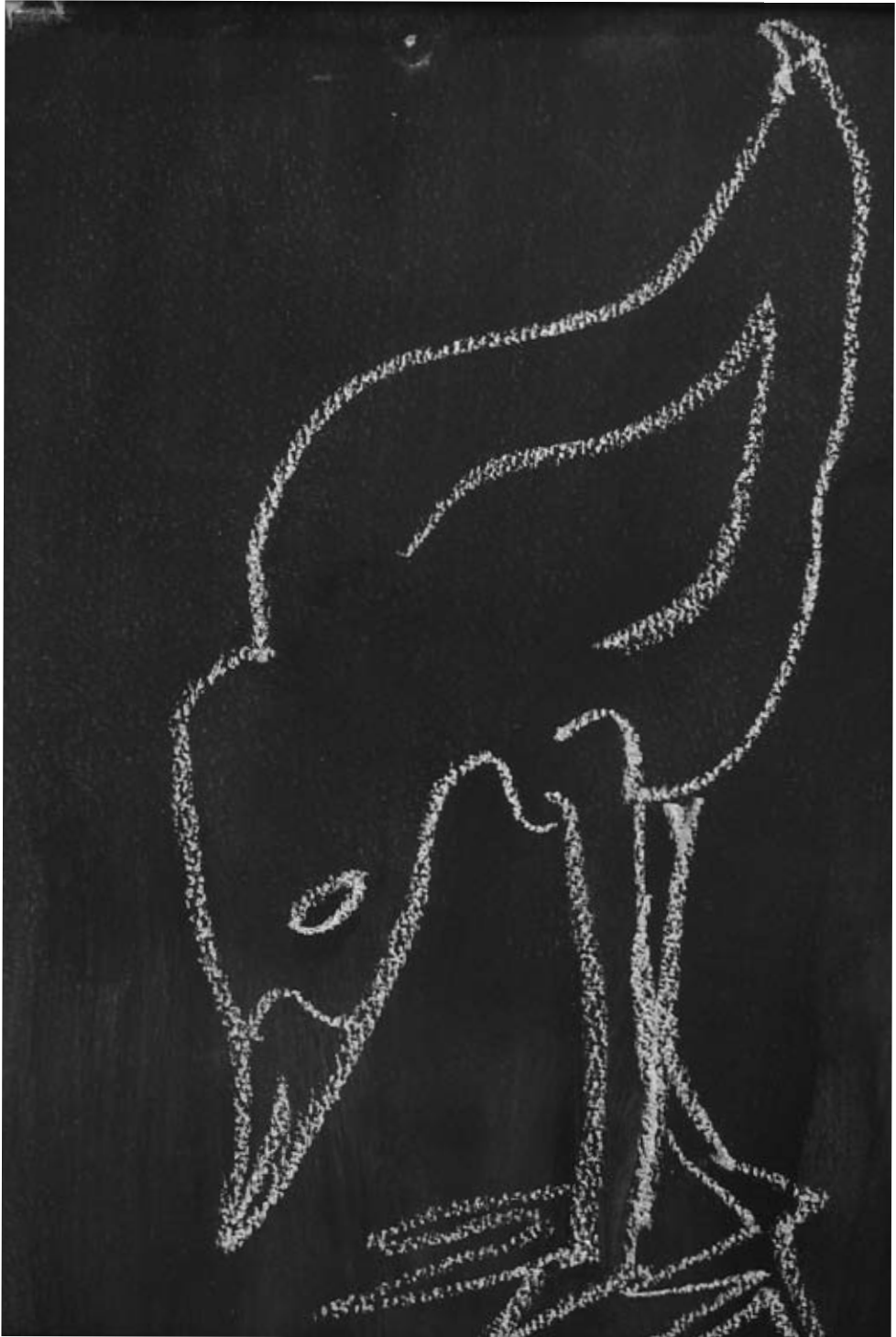
# CLARE HEARNE

«Summertime Shadows» 29cm x 42cm, watercolour, 2006



# ADAM HOLMES DAVIES

«Untitled» oil pastel and ink on paper, 30cm x 22cm, 2008





# TONE HOLMEN

«Antarctica Glaciers IX» 24cm x 24cm, pen on tracing paper, 2007

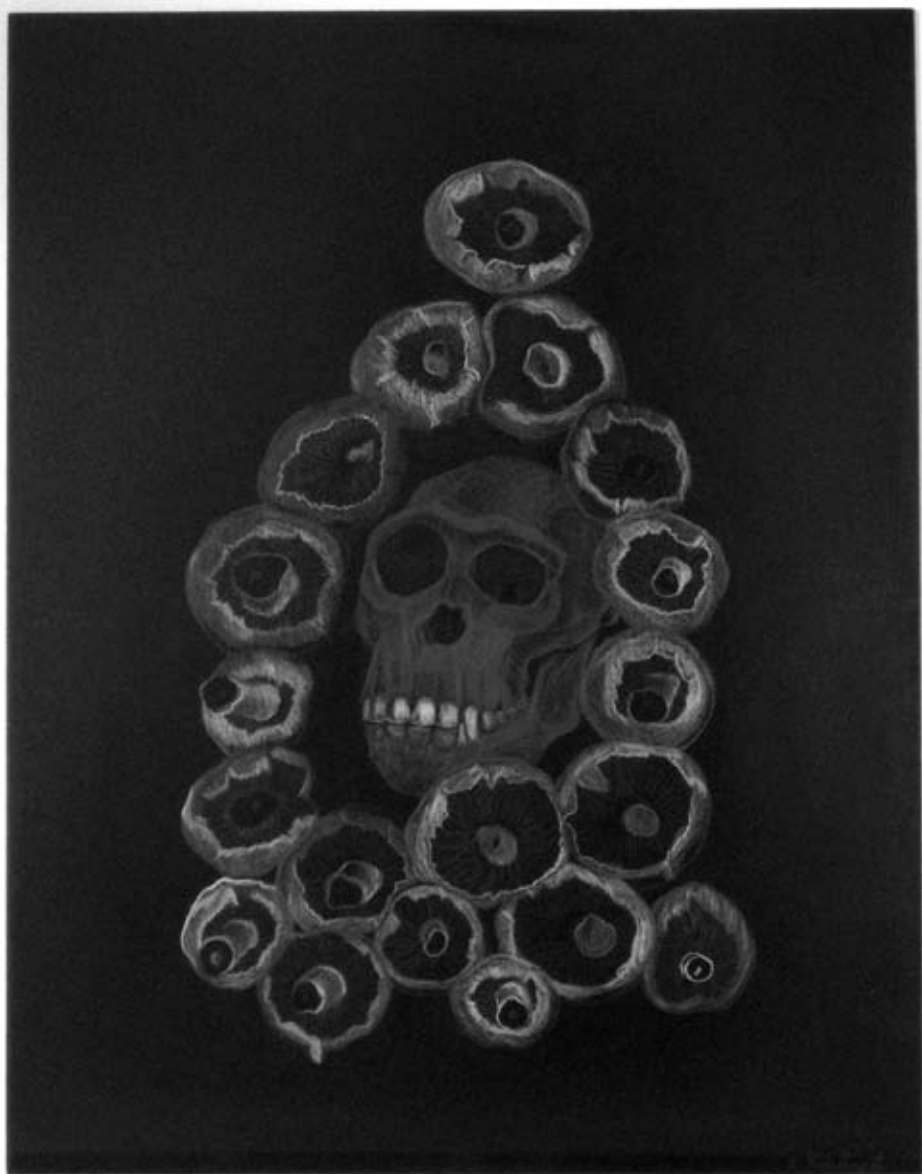




# ALICE JANE ROBERTS

«Ally & BMX» 20cm x 20cm, pencil on paper, 2007



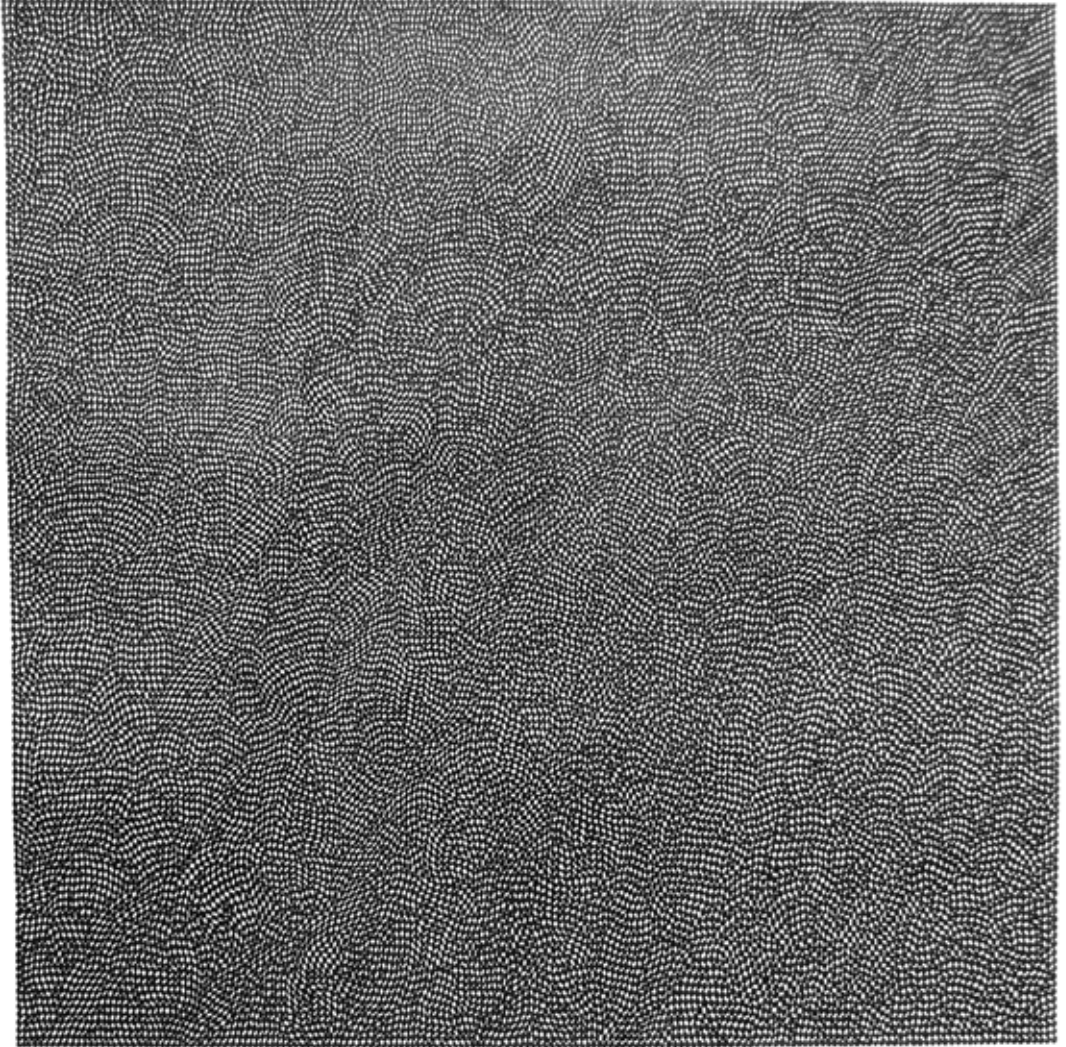




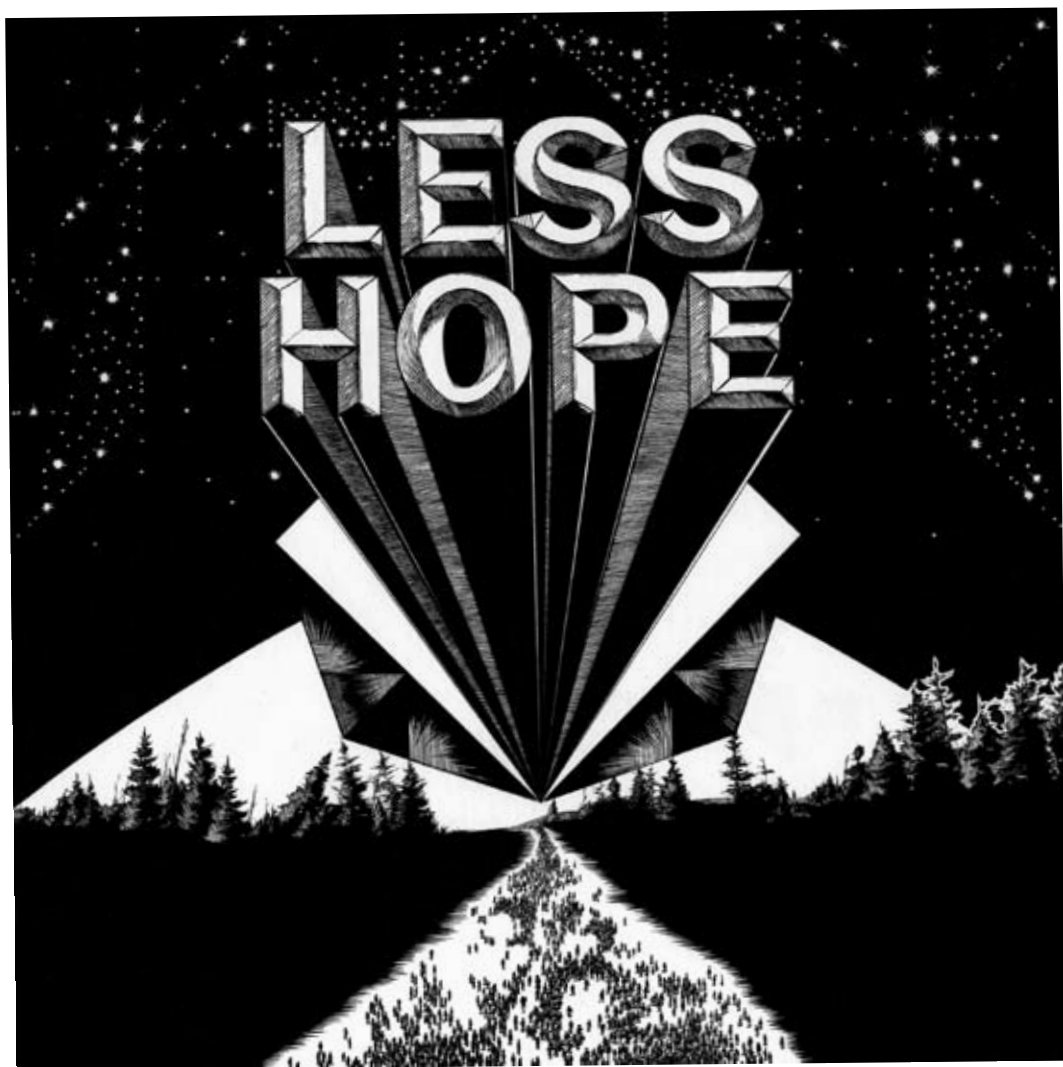
# CAROLINE DE LANNOY

---

«Looks Like Sound» 51cm x 51cm, ink on paper, 2007

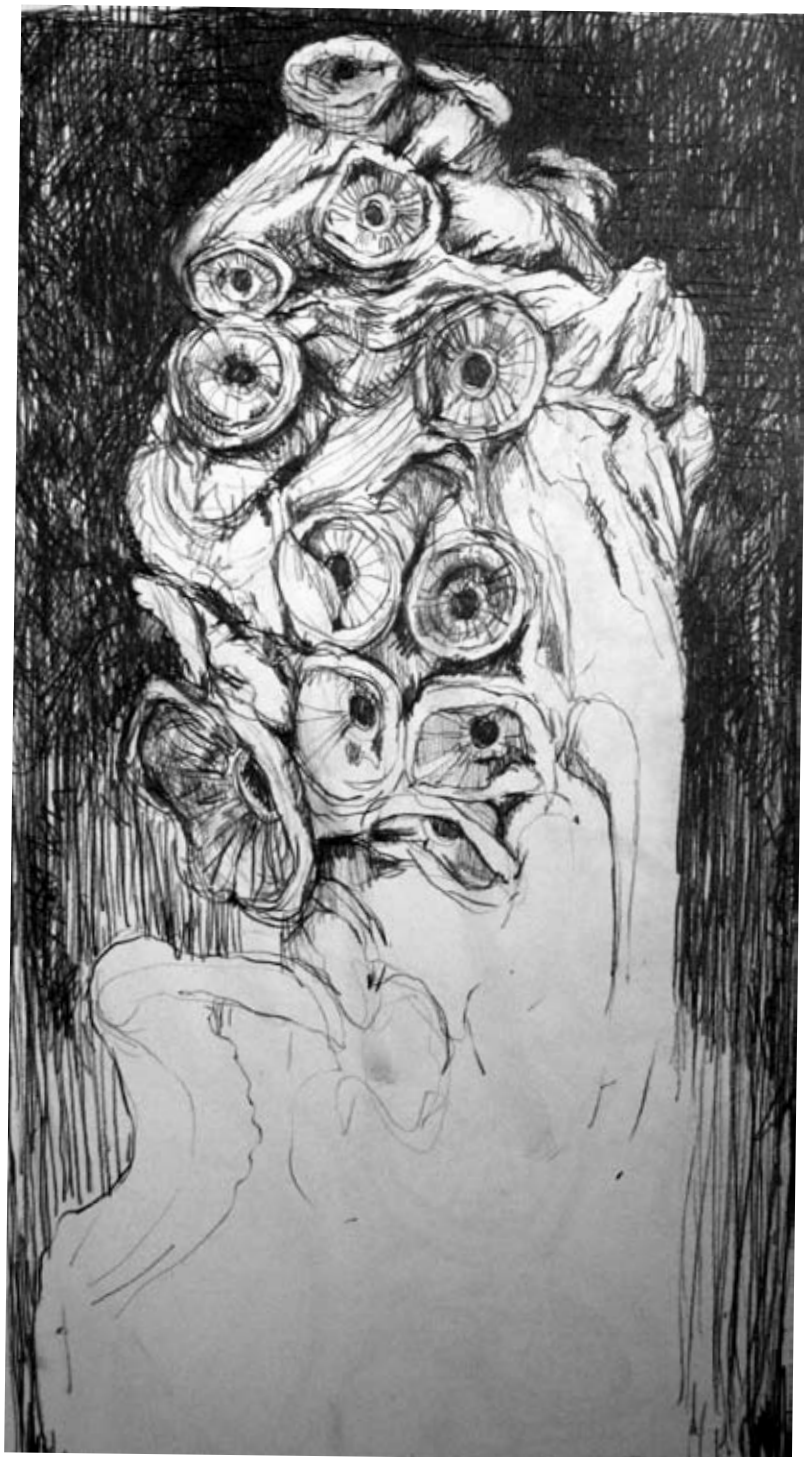






# ANTONIA MANOOCHEHRI

«Chop Top» 30cm x 40cm, pencil on paper, 2008



**KIRSTY HARRIS**

«The Gift» 20cm x 30cm, pencil on paper, 2008







# GILES ELDRIDGE

«Power and Violence are Opposites» 100cm x 150cm, various on paper, 2007



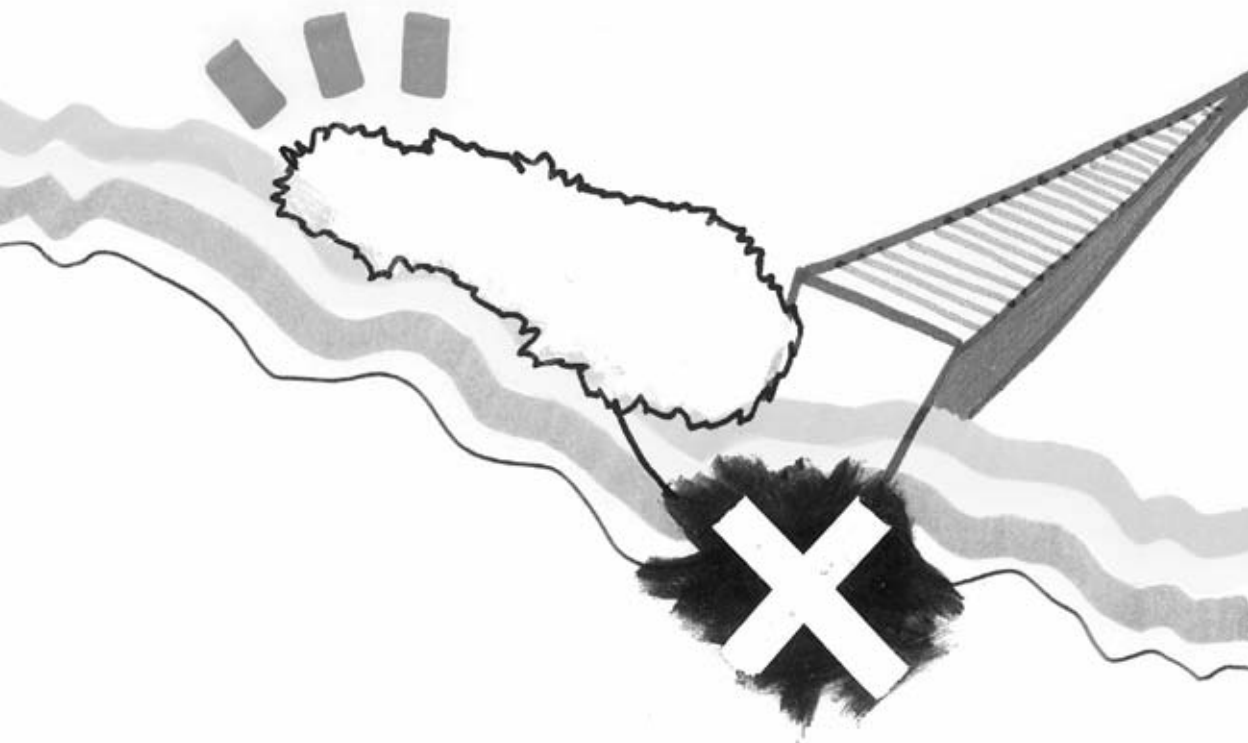
## ELENI BAGAKI

«Christos» 30cm x 40cm, acrylic on paper, 2007



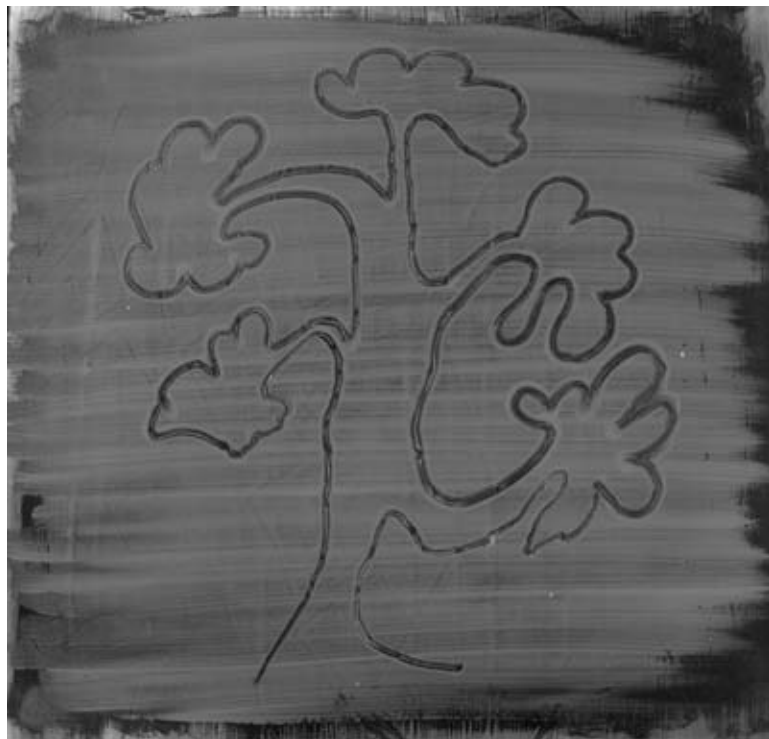
## PEDRO PARICIO

«Untitled» 15cm x 21cm, mixed media on paper, 2008



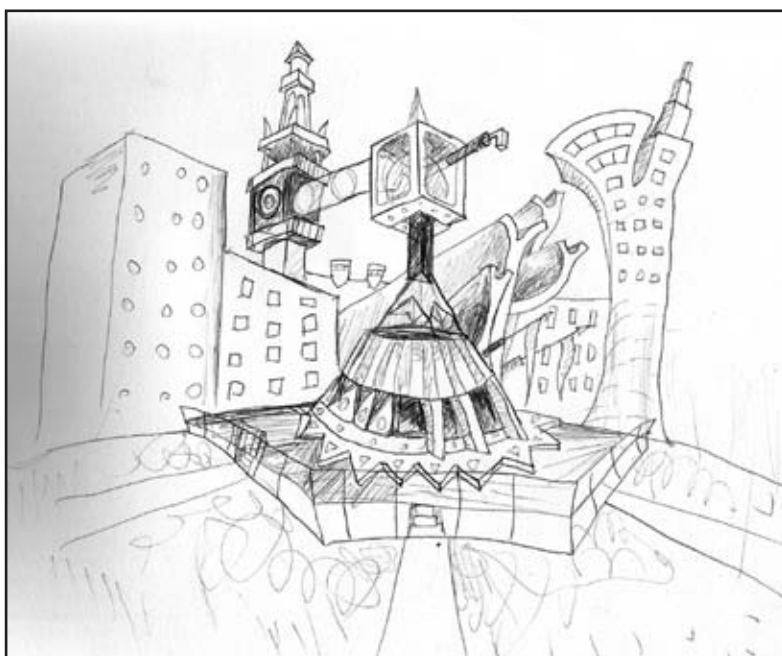
## ALISTAIR BAXENDALE

«Organic Complex» 40cm x 41cm, acrylic on acrylic sheet, 2008



## EDWARD TODD

«Untitled» 15cm x 20cm, pen on paper, 2005



# MARISOL MALATESTA

«Artefact Series 1» 21cm x 29.5cm, coloured pencil on paper, 2008

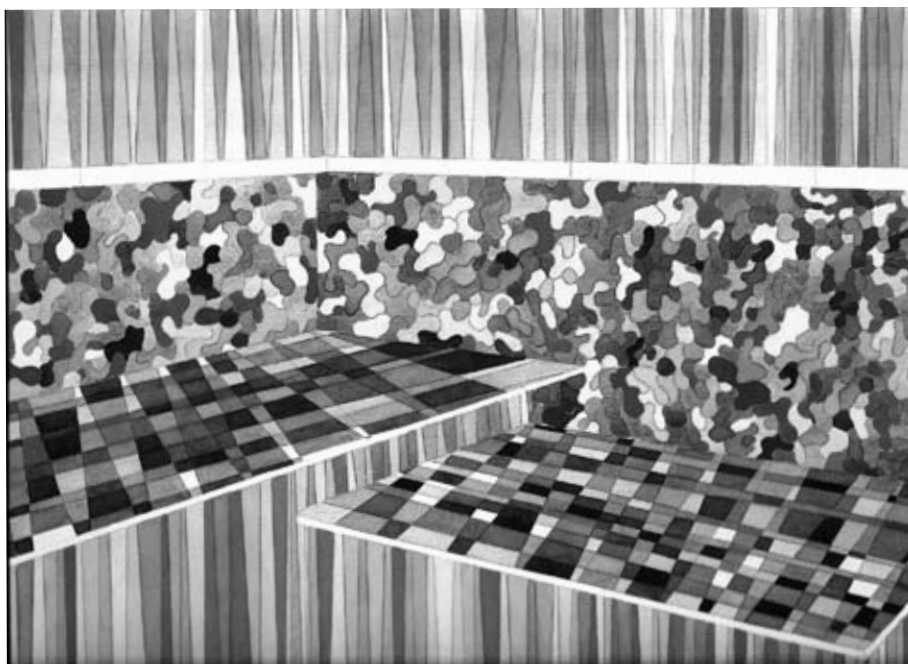




## CLARE GOODWIN

---

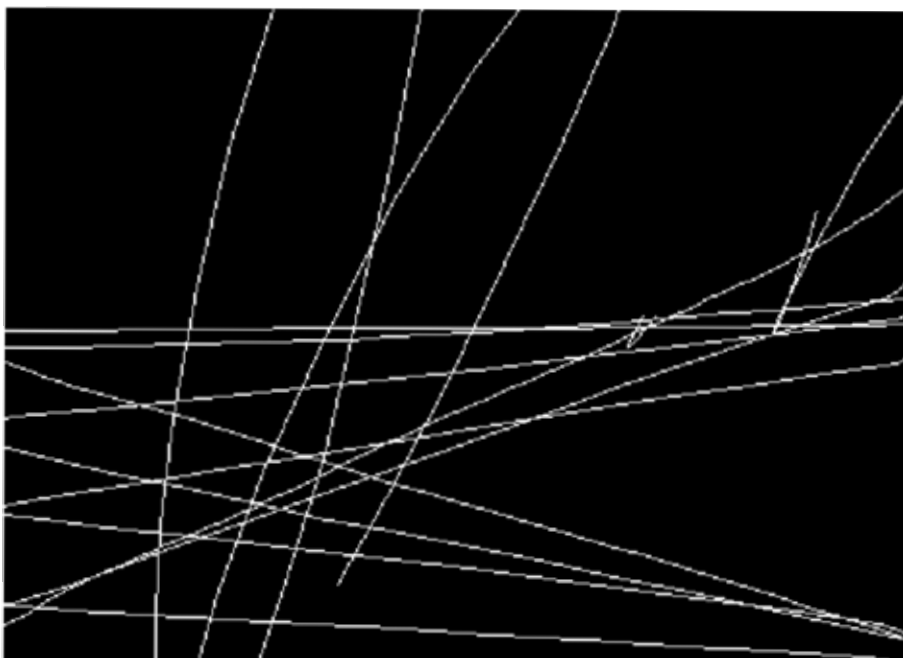
«Kitchen» 24cm x 30cm, watercolour on paper, 2007



## CLARE PRICE

---

«Kynance» 29.5cm x 21cm, inkjet on acetate, 2008



# DYLAN ATKINS

«Gaza Strip» 90cm x 70cm, felt tip and darts, 2007





# MARTYN CROSS

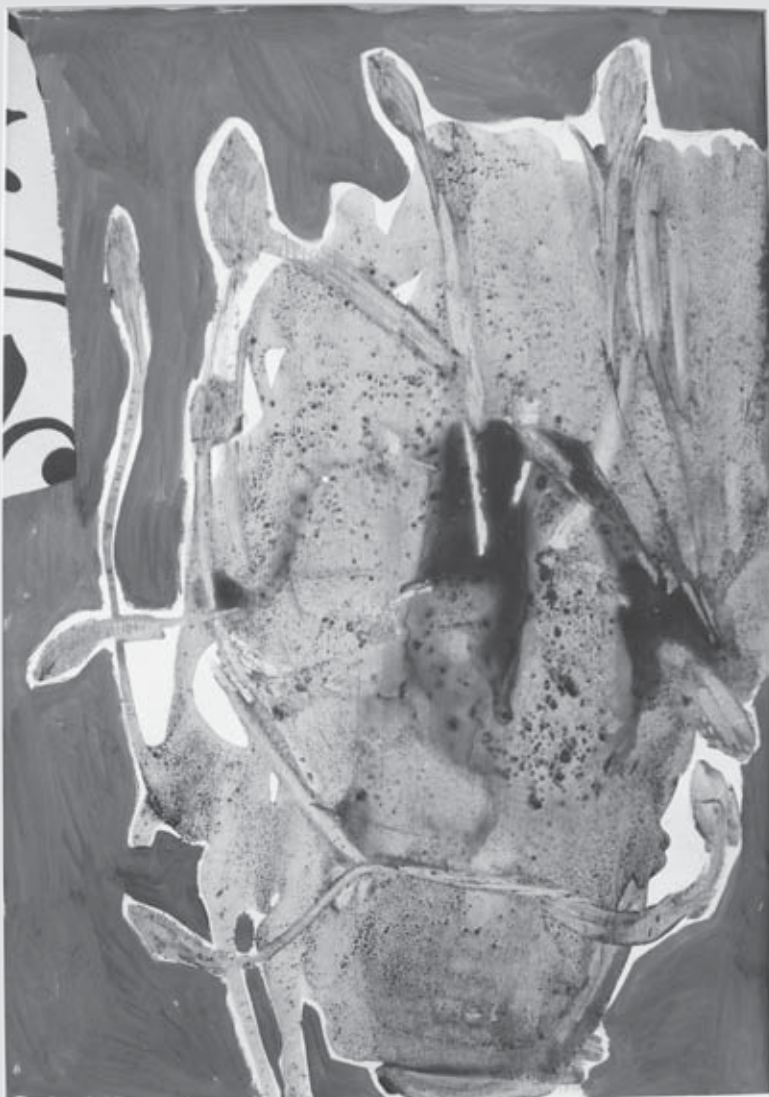
---

«Lydia» 23cm x 18cm, biro on found knitting pattern, 2008





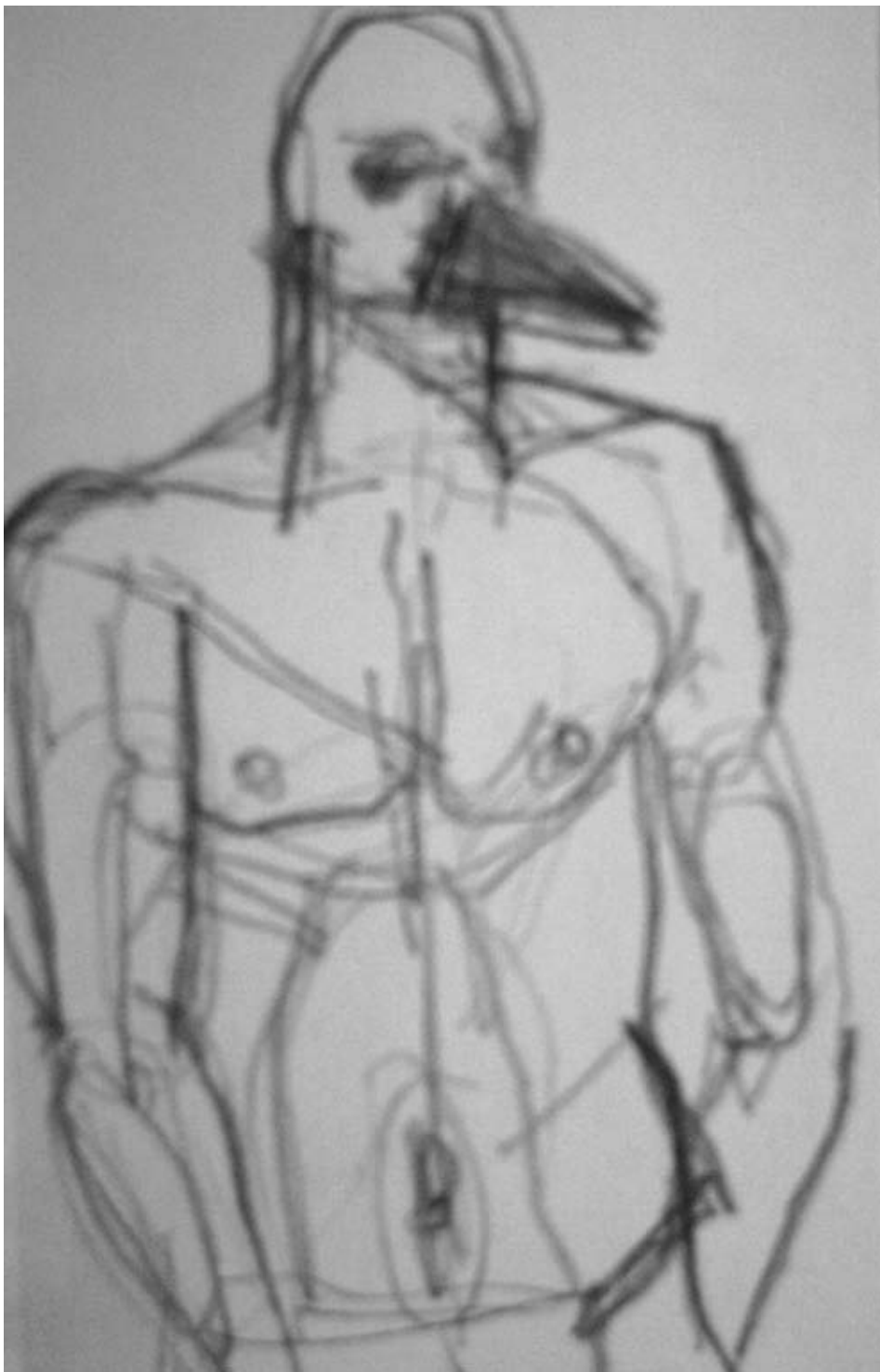
.....



# ENZO MARRA

---

«Birdman» 11.5cm x 8.3cm, graphite on paper, 2008





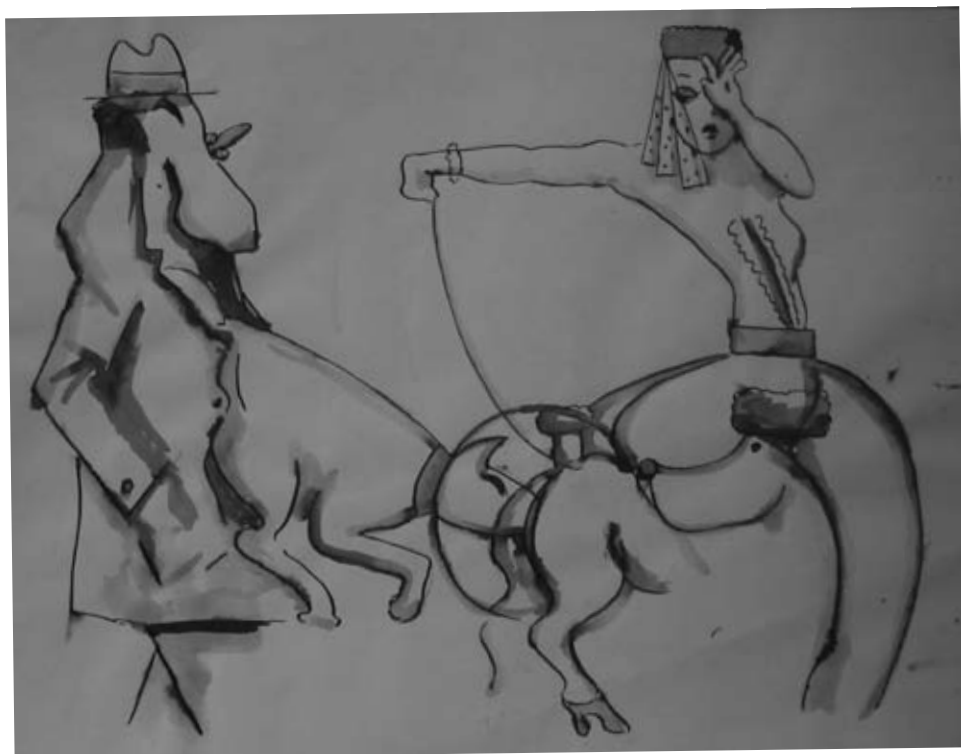
# MIKE RYDER

«Gazza and Bully» 20cm x 30cm, inkjet and pencil, 2008



# ADRIAN ECKERSLEY

«Dr Freud Exercises his Canine Companion» ink and wash on paper, 2000





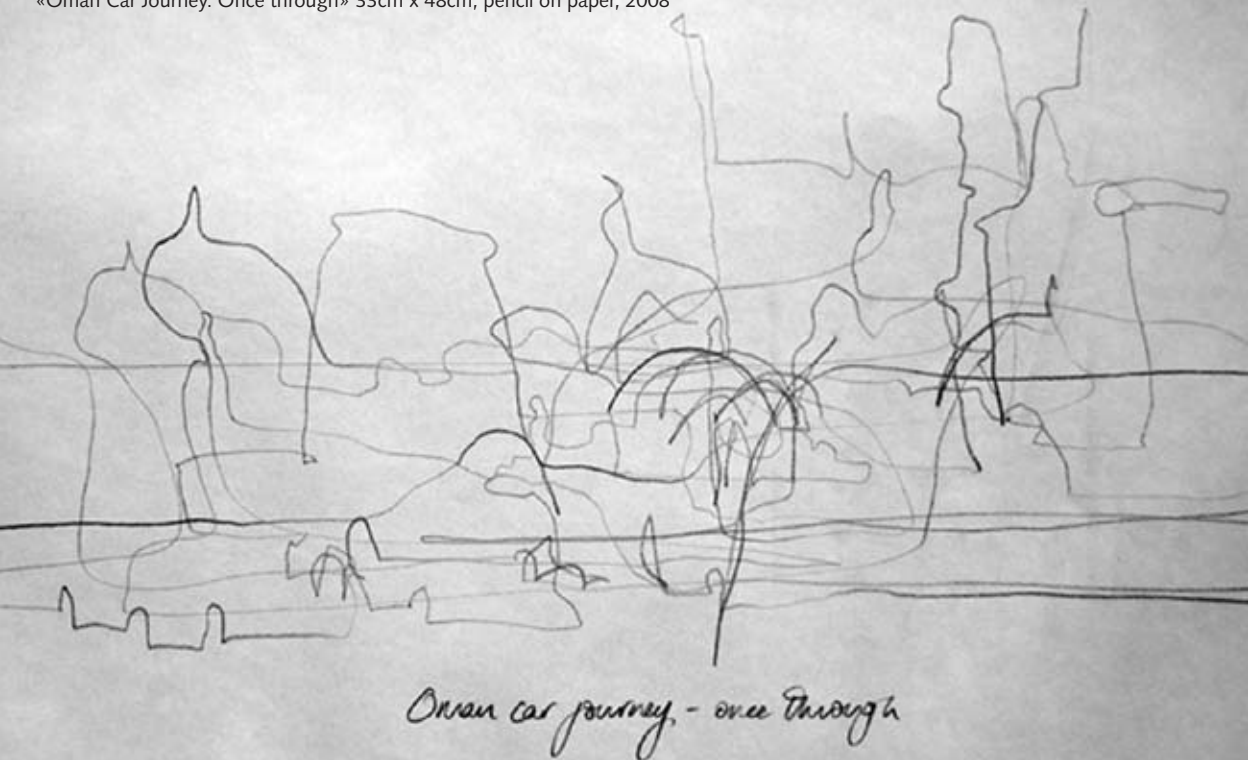
**NINA GEHL**

«No Matter how many Cocks you Suck they'll Realise you're a Fraud, from the series *And She Had Such Potential*»  
29cm x 42cm, graphite on paper 2008



## CAROLINE HALL

«Oman Car Journey. Once through» 33cm x 48cm, pencil on paper, 2008



*Oman car journey - once through*

## CLARE CARTER

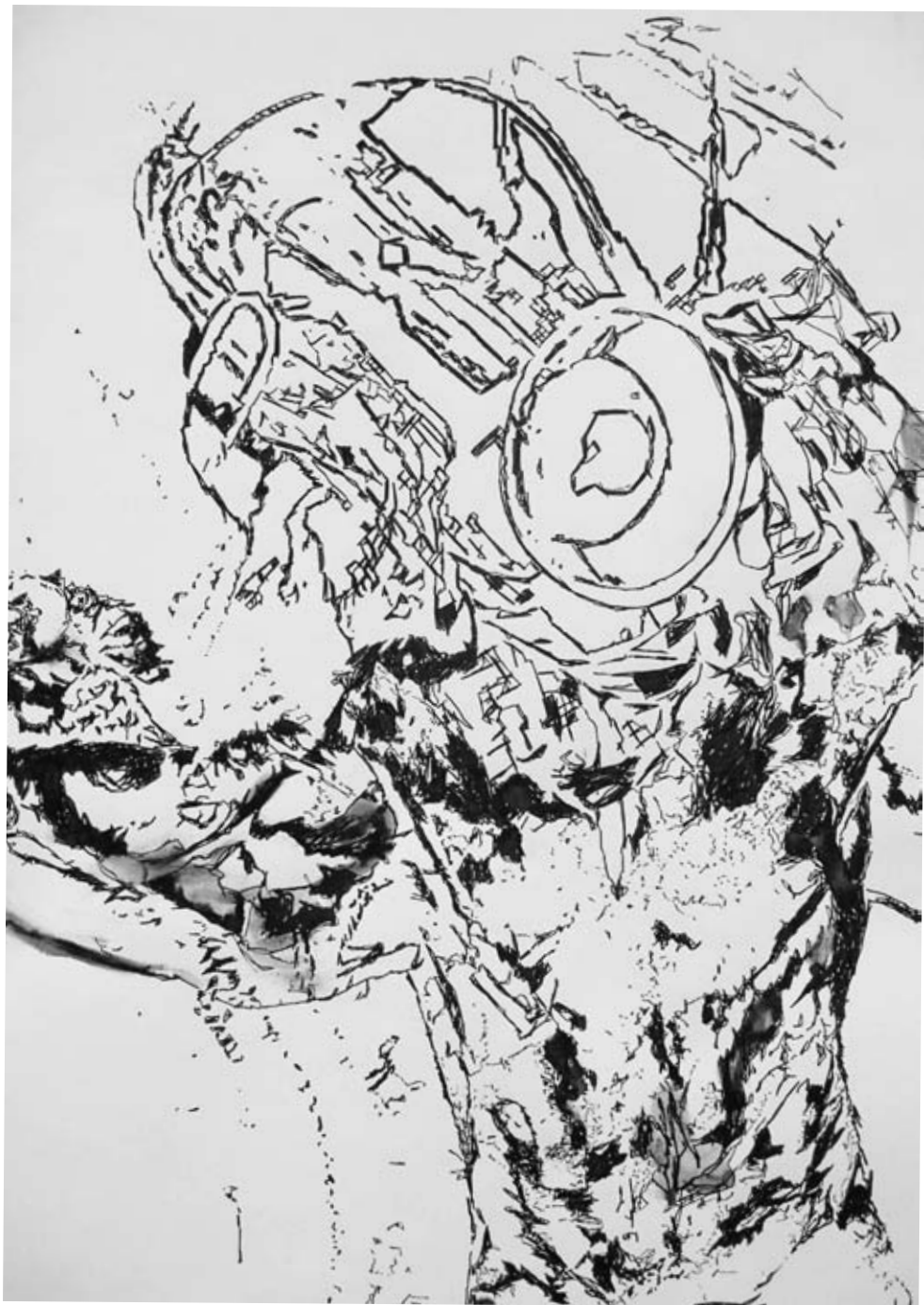
«Study Of Greenlandic Carvings» 25cm x 14cm, pencil on paper, 2006



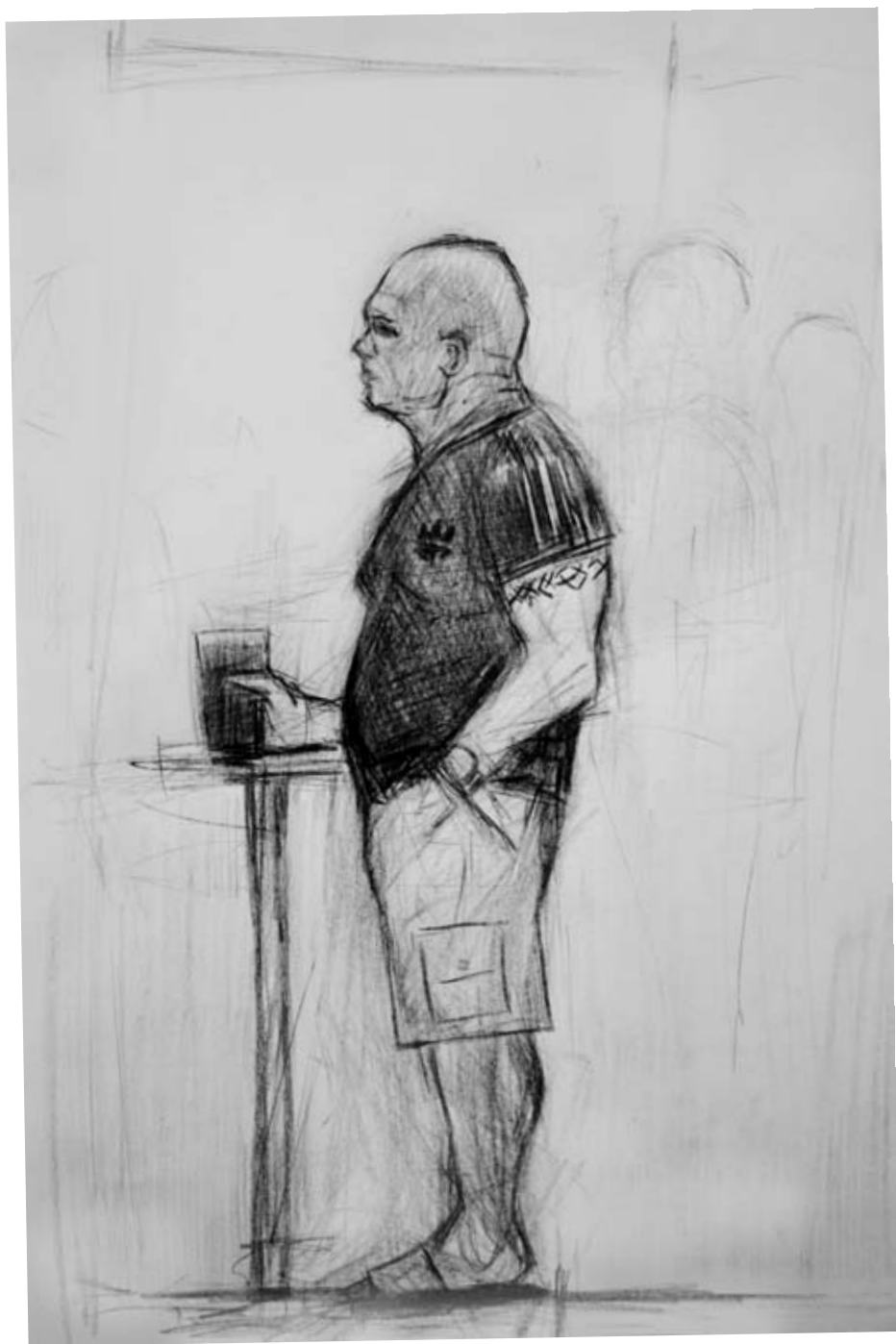


# MAJED ASLAM

«Deterritorialization of the Flesh» 42cm x 59cm, ink on paper, 2008







# GRAHAM CARRICK

«Anytime Now» 10cm x 10cm, pen, ink and computer, 2008





# ELEANOR MORETON

---

«A Romantic Drawing (the thinker)» 40cm x 40cm, ink on paper, 2008



# ISOBEL DAVY

---

«Face Lines» 38cm x 53cm, conte on paper, 2008





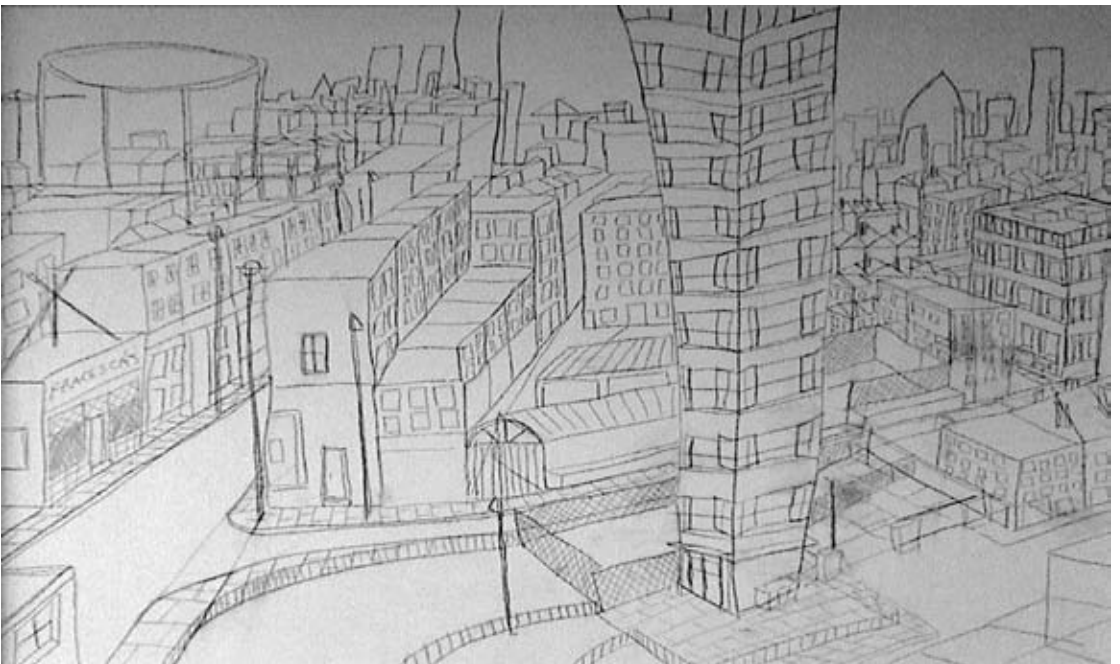
## IAIN ANDREWS

«The Curious Incident of Matthias Grunewald» 19.5cm x 19.5cm, pencil and acrylic on paper, 2008



## GERALDINE RYAN

«Hot Property» 97cm x 122cm, graphite on paper, 2007



# JANE ARCHER

«Miss Ruby Hood Takes Matters into her Own Hands» 41cm x 30cm, pencil and watercolour on paper, 2008

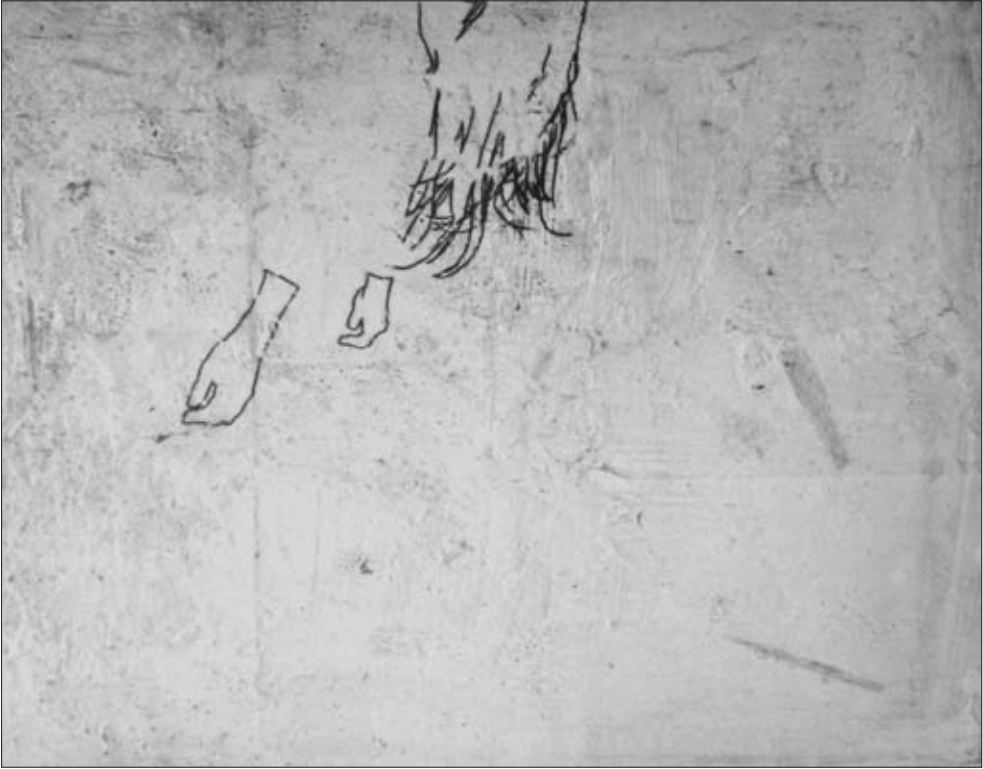






## KARL ENGLAND

«Grey Hope» 18cm x 23cm, graphite with wax on painted board, 2008



## MAT ROCHFORD

«283» 12cm x 15cm, oil, acrylic and chalk on paper, 2008







# KASIA KWIATKOWSKA

---

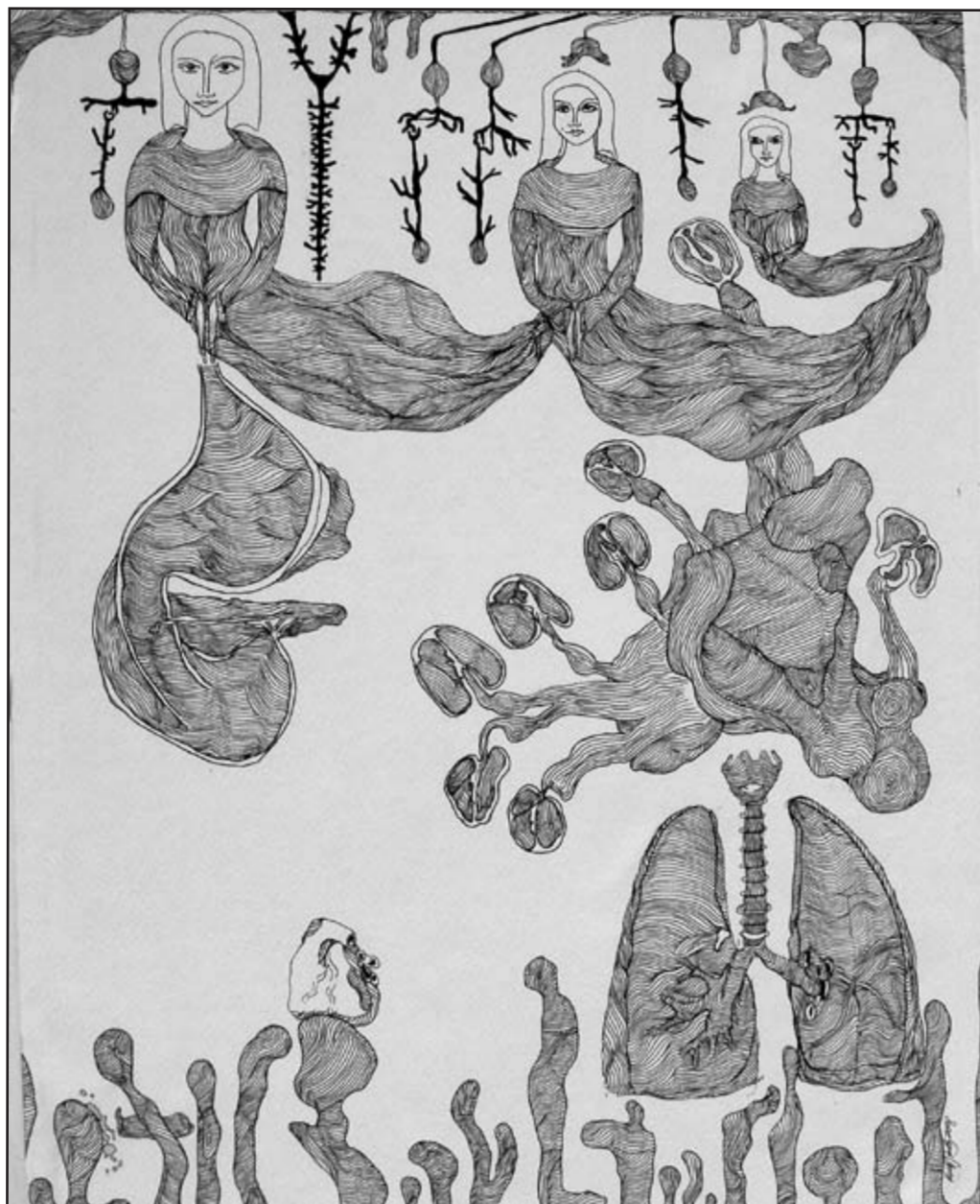
«Mask I» 37cm x 27.5cm, pencil on paper, 2008





# KELLY PRETTY

«The Chronic» 39cm x 49cm, ink on paper, 2008



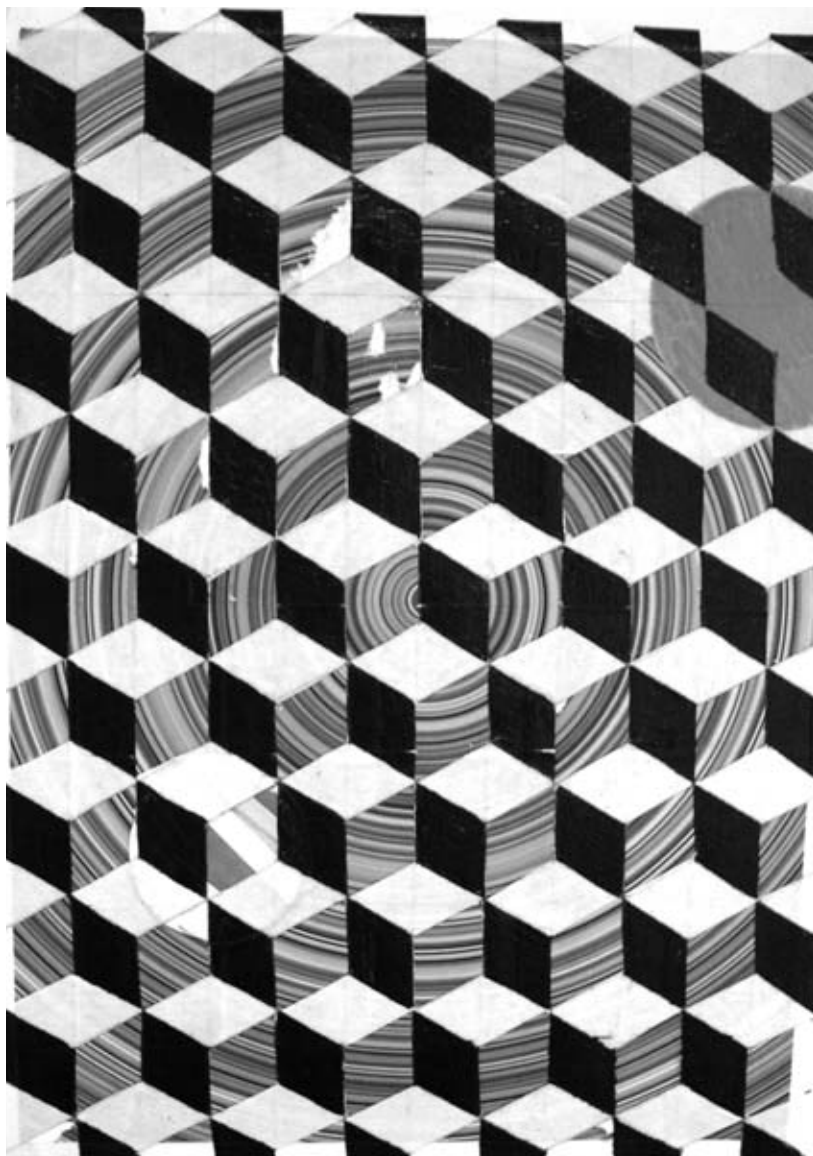




# LAWRENCE CHILES

«Trampoline 1» 84cm x 59cm, charcoal on paper, 2007

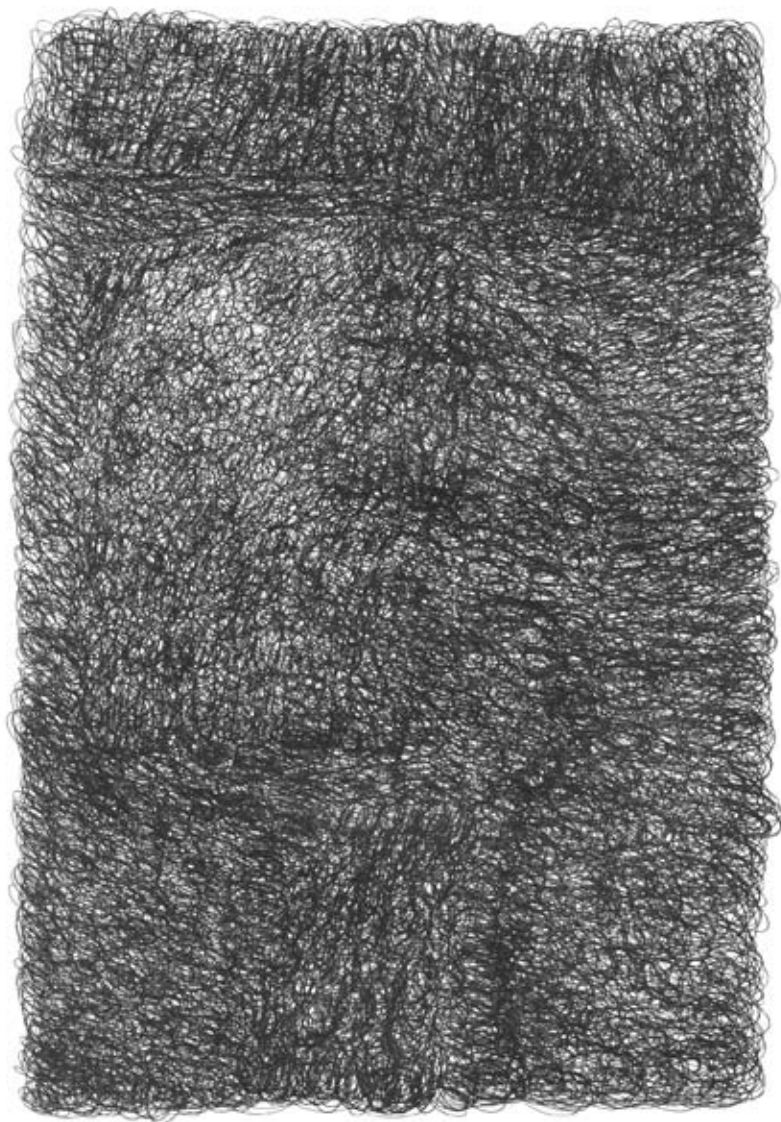




# PAUL ROBINSON

---

«Shadows» 29.7cm x 21cm, pencil on paper, 2008

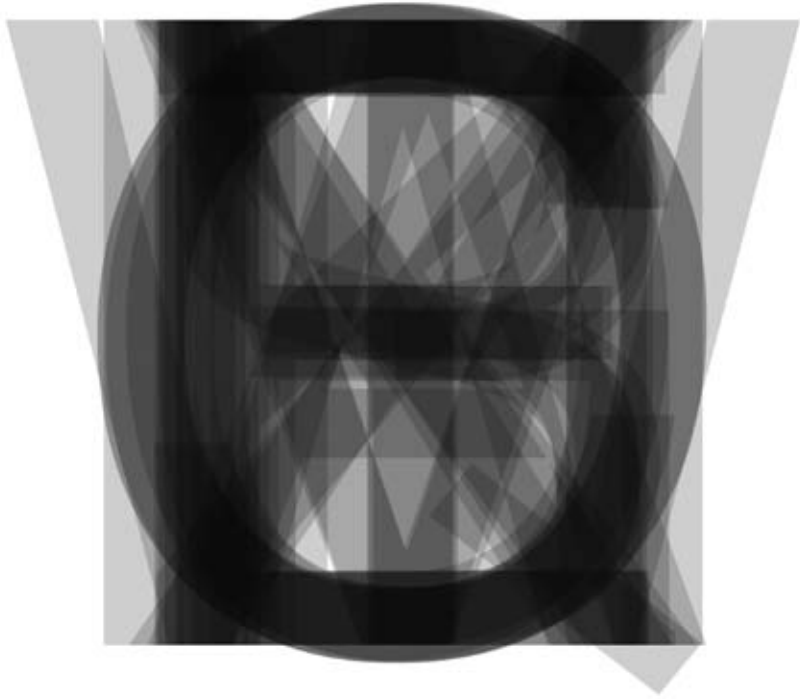






# LUKE RUDOLPH

«A-Z» size variable, helvetica font, digital file, 2008



# LEX THOMAS

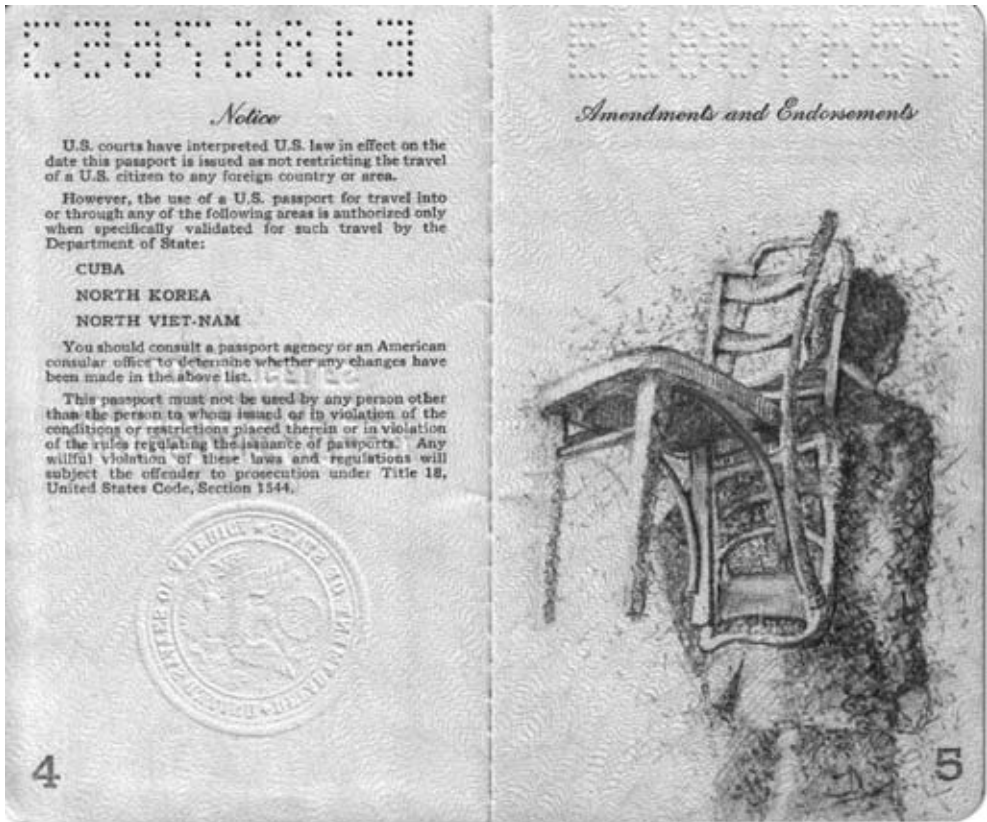
«Lizbat (from 'natural history' series)» 115cm x 125cm, pencil and carbon on paper, 2007





# SOHEILA SOKHANVARI

«Passport Drawing» 18.5cm x 15.5cm, pencil on paper, passport, 2007



# DANA SUCKLING

«Trail» 35cm x 27cm, pencil on vellum, 2008







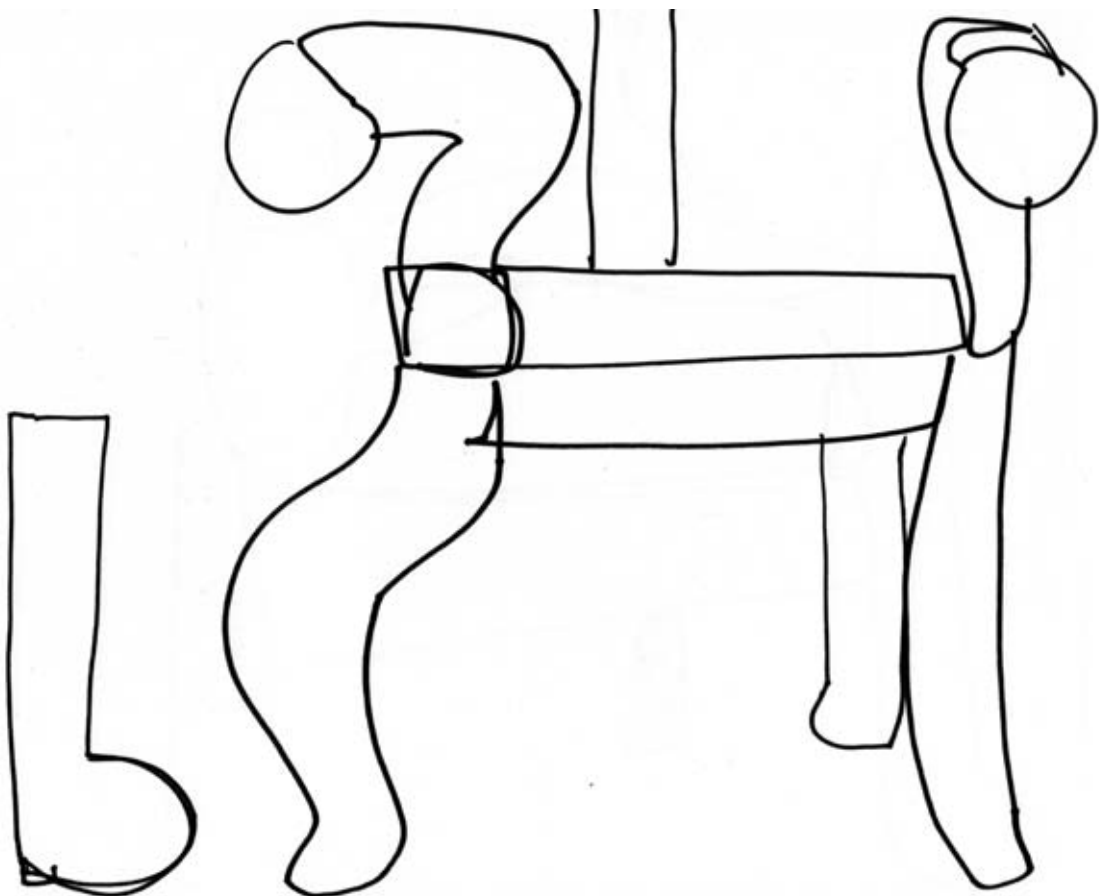
## YELENA POPOVA

«A\_Musing» 9cm x 18cm, pencil on note paper, 2008



## KES RICHARDSON

«Armchair (after cezanne)» 21cm x 26.3cm, marker pen on paper, 2008



«Glowing White Faberge Egg of Evil» 12cm x 14cm, photocopymontage of drawing, 2005

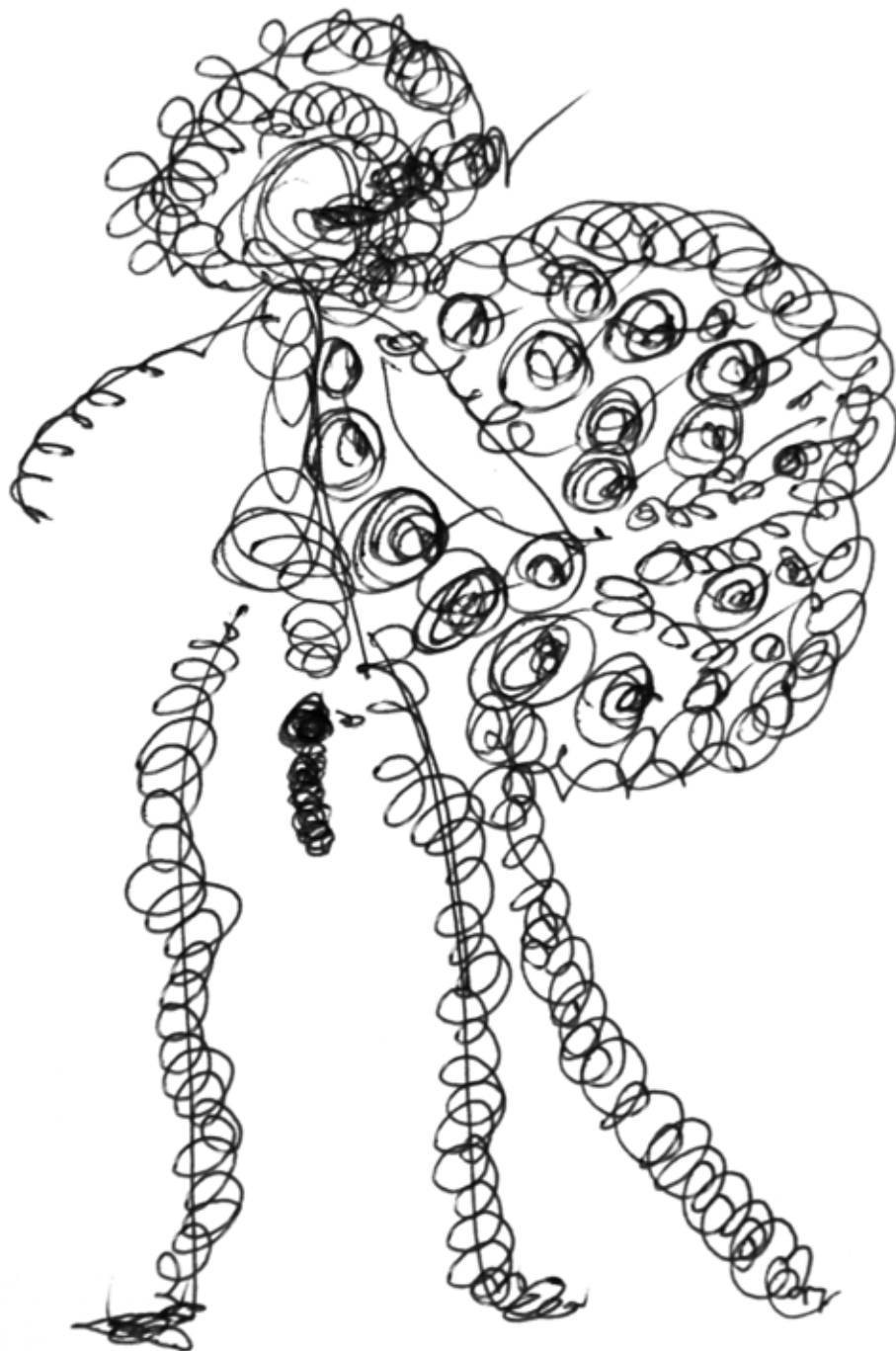


«The Dell, Serpentine, Hyde Park» 24cm x 32cm, ink on paper, 2008





12.3.08





A MESSAGE FROM ➡

HERZOG DELLA FIORE

«A MESSAGE FROM HERZOG DELLA FIORE TO YOU NEO-FORMALISTS WHO MAKE THINGS THAT LOOK LIKE ART» pencil on paper, 2008

TO YOU  
THOSE NEO-FORMALISTS

NEO-FORMALISTS

WHO MAKE THINGS THAT  
LOOK LIKE ART:

“FUCK

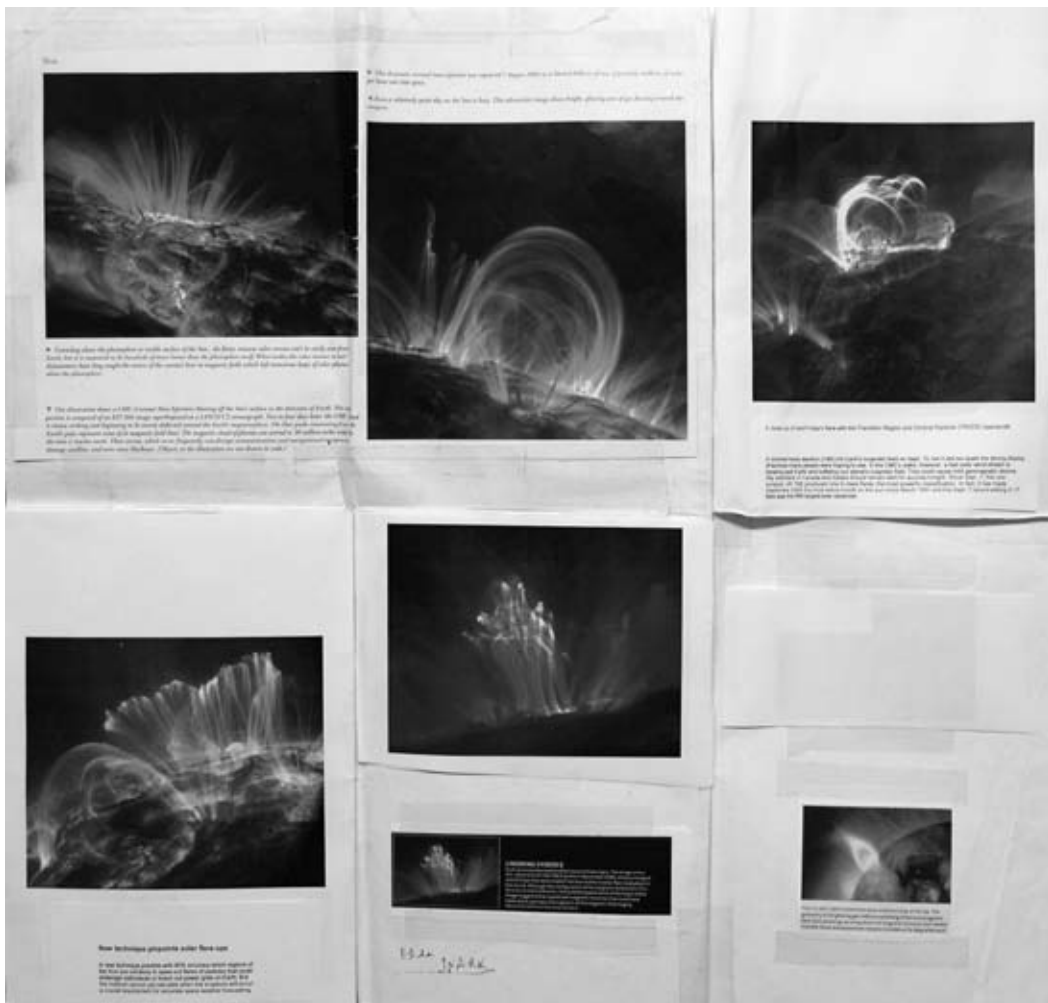
frieze,

GO MARMITE!”

WWW.HERZOGDELLAFIORE.COM

# INES REBELO

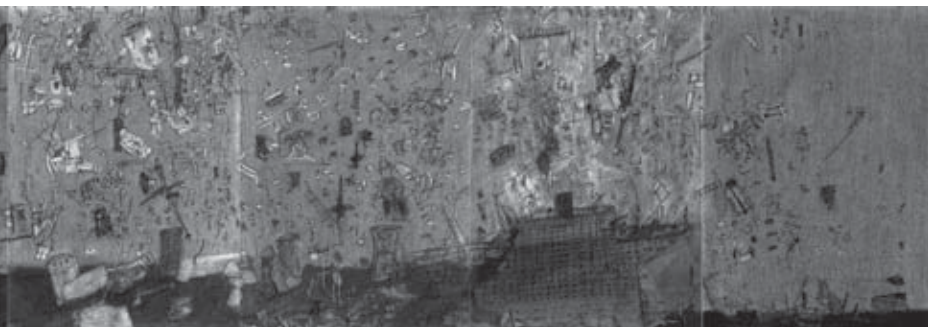
«Untitled» 60cm x 63cm, book illustrations, injet prints, masking tape and pen on paper, 2008



# STEPH GOODGER

«The Debris Field Panorama» 30cm x 189cm, pastel, charcoal and pencil on paper, 2007





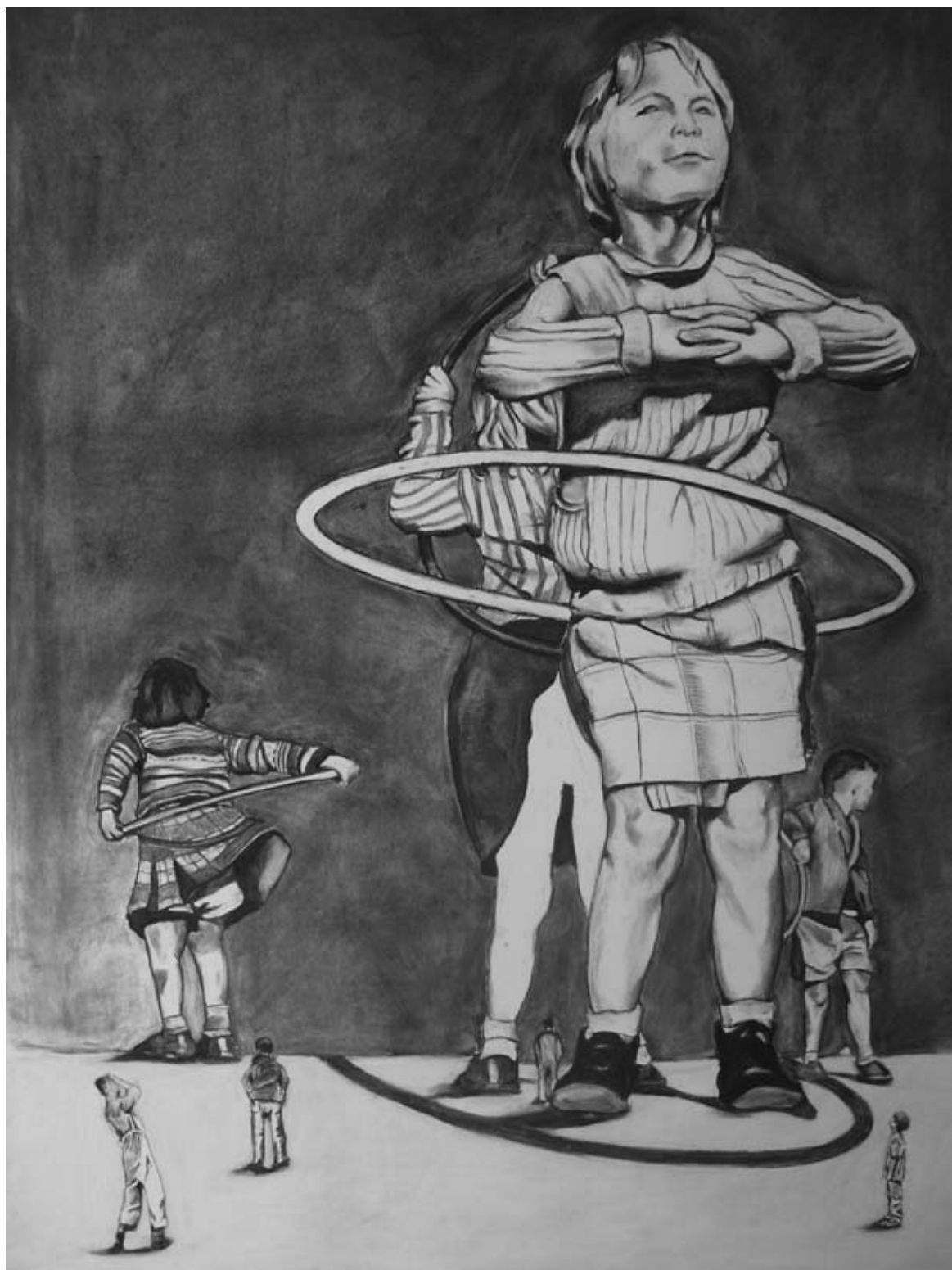


# STEPHEN BUCKERIDGE

«Untitled» 30cm x 21cm, pencil and acrylic on paper, 2008







# STEPHEN WESTBURY

«Blue Water» 30cm x 21cm, pencil on paper, 2008

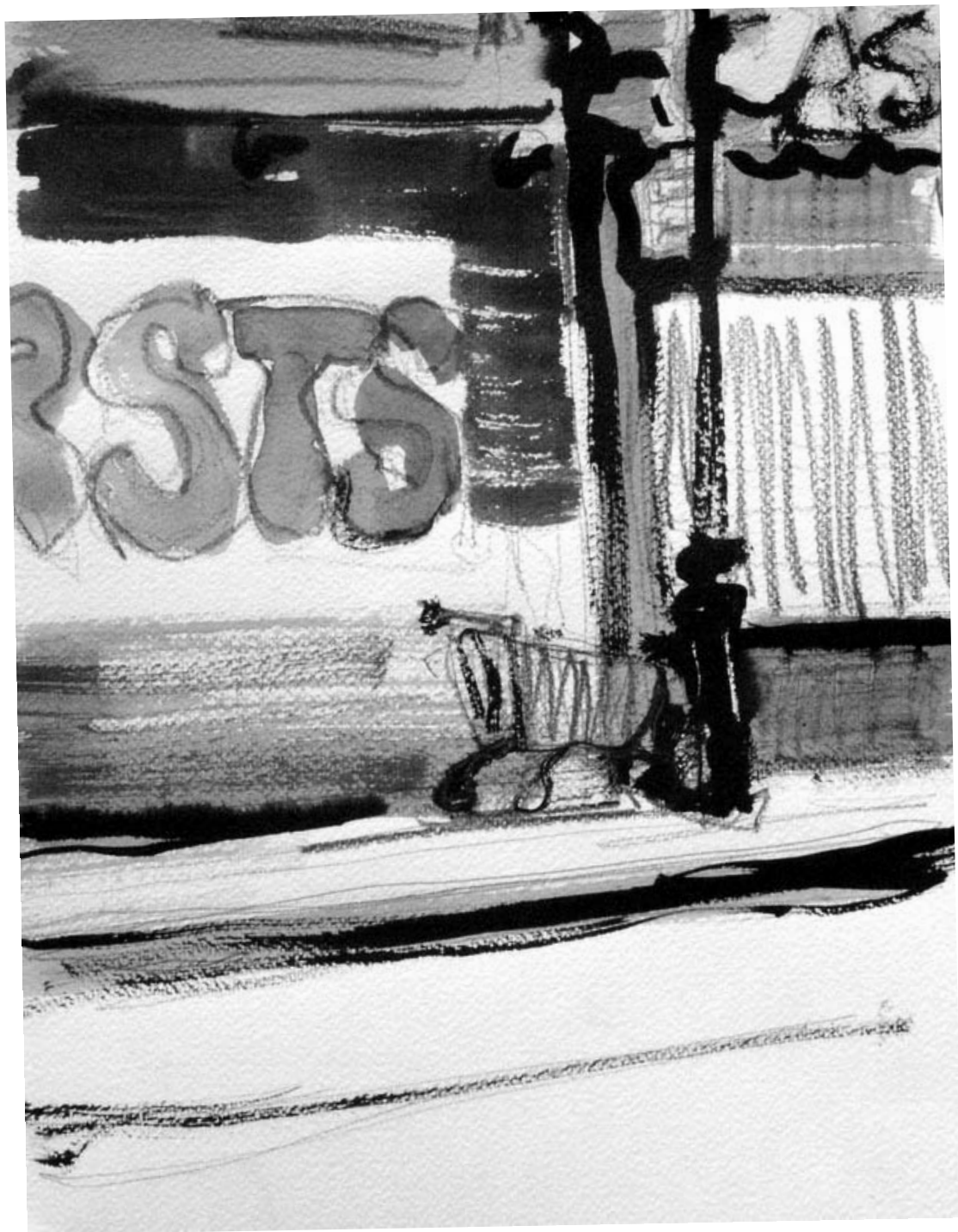






# TORIE WILKINSON

«Pop Down the Shops» 29.5cm x 21cm, pencil and ink on paper, 2008







# SUSANNAH DOUGLAS

---

«Untitled» 85cm x 120cm, ink and charcoal on paper, 2008



## Jayspar and the Man in the Painting

The man drew his furs around him and tentatively stepped forward onto the path. His footfalls left puddles in the dull grey dust and his hot breath broke flight before him. With each exhalation the air seemed to veer away seeking refuge from this barren place, towards the trees that rose in the distance. They crashed against the glassy barks and shattered into endless papery puffs amidst the rising rocks and hanging moons on the horizon.

The man closed his mouth and continued to shuffle forward. Beneath his feet bricks cracked like crisps with his every step, shivering and forming into little coppery heaps of ice which stained the edges of the dusty hair. He stumbled upon them holding out his arms for balance and skated against the thick warm air. A sickly sweet smell rose from the ground, filling his lungs and fogging his mind till his eyes rolled and he spun softly round in circles amongst the honeysuckle night.

Jayspar, his dog, trotted peaceably in front of him, sweeping away the ashen flakes with his thick wormy tail. He glanced back at his master and saw him struggling to keep his senses against the potent smells rising all around them. He snorted and turned, fixing his gaze at the horizon as he sat down. His eyes glowed like two hot coals reflecting and absorbing the fire ahead, drawing the heat into his giant paws. Wave after wave of fiery heat swept through Jayspar's eyes, down his long legs and out onto the ice beneath them. The bricks on the path cracked, collapsed and melted amongst the dust and the smell instantly evaporated.

The man stopped to regain his senses. His eyes gave up rolling in his head and he placed his arms back at his sides. He smiled at Jayspar and then scanned the horizon. He felt he had travelled many miles without taking a single step, and still the lands seemed to stretch out before him, underneath him and inside of him. Above him clouds had formed, lying menacingly low to the land and as he looked up tiny shards of glass began to fall, pricking and tickling his weather beaten skin. They collected in his eyelashes, but he turned and looked, unblinking onwards.

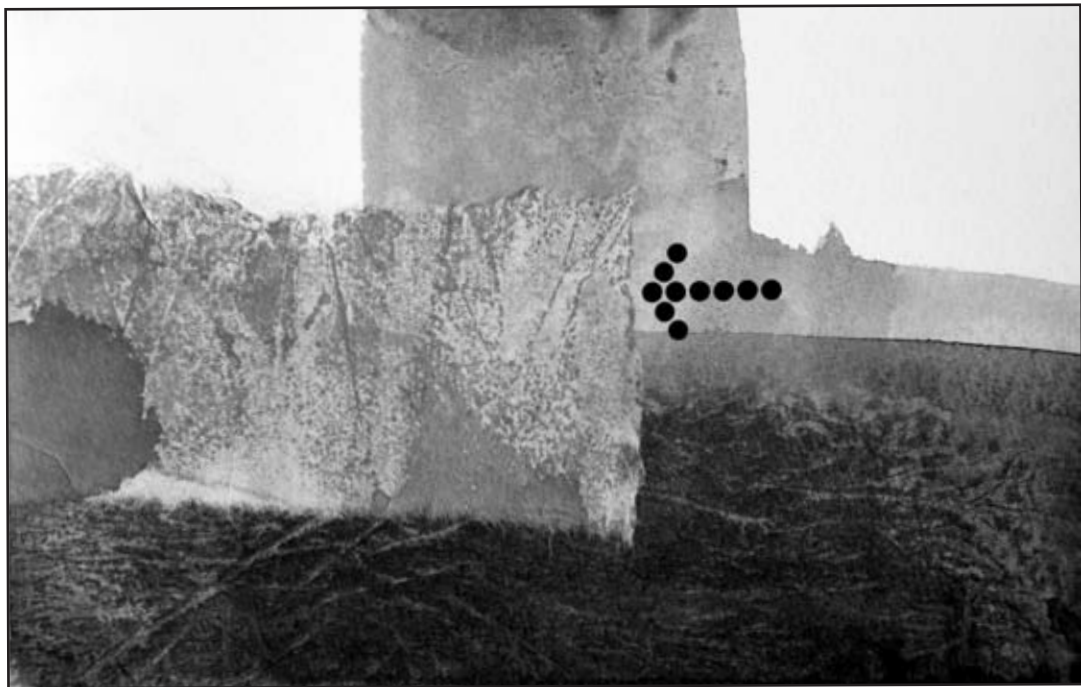
"Come Jayspar," he said, turning his wings upon his dog, "We rest here tonight."

Jayspar nodded and bowed at the floor. He opened his mouth and from his fangs dripped silvery midnight dew, which turned the dust into silky threads of wool. It infected and spread for many metres and the world became soft and pungent with Jayspars breath. Out of the ground the threads grew and thickened, creating a cocoon of crisp grey walls around them. The man lay down on his itchy bed and closed his eyes. Jayspar then walked in circles, grinding rubies out of his path, till he whimpered and turned once more to stone.

## ALISON BICKMORE

---

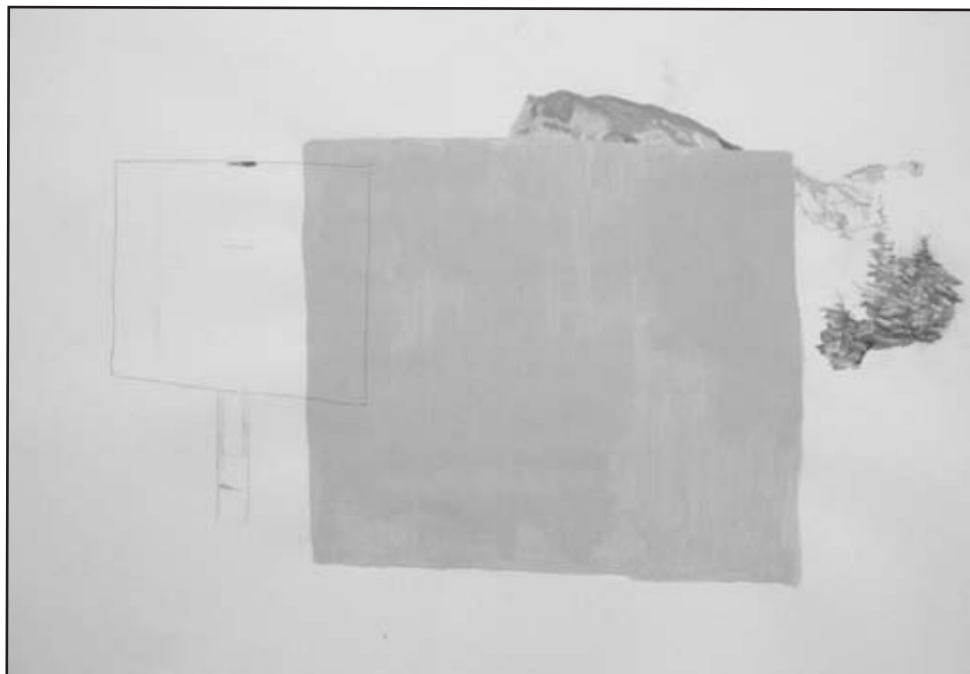
«Going in the Wrong Direction» 23cm x 15cm, aquacryll and lettraset on paper, 2008



## DANIELLA NORTON

---

«Abyrne» 81cm x 57cm, pencil and acrylic on paper, 2008





## ALISON JONES

«Helmut Newton Opening» 22cm x 30cm, ink on paper, 2008



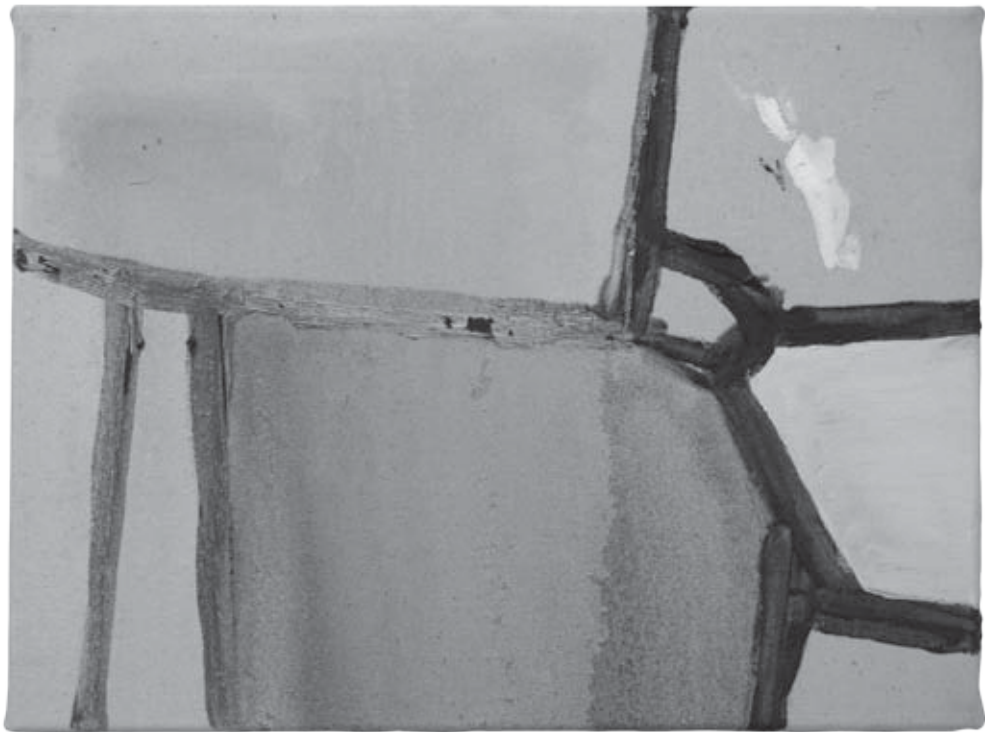
## DAVID J. BATCHELOR

«Untitled» 21cm x 26cm, acrylic and collage on paper, 2008



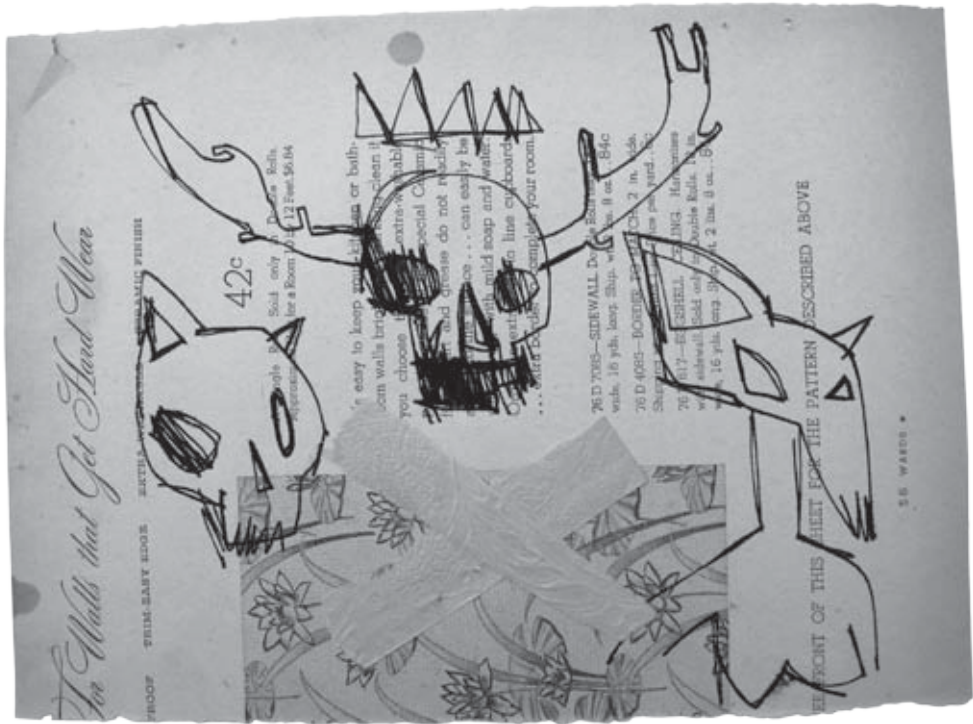
# KARL BIELIK

«Wall» 30cm x 40cm, oil on canvas, 2008

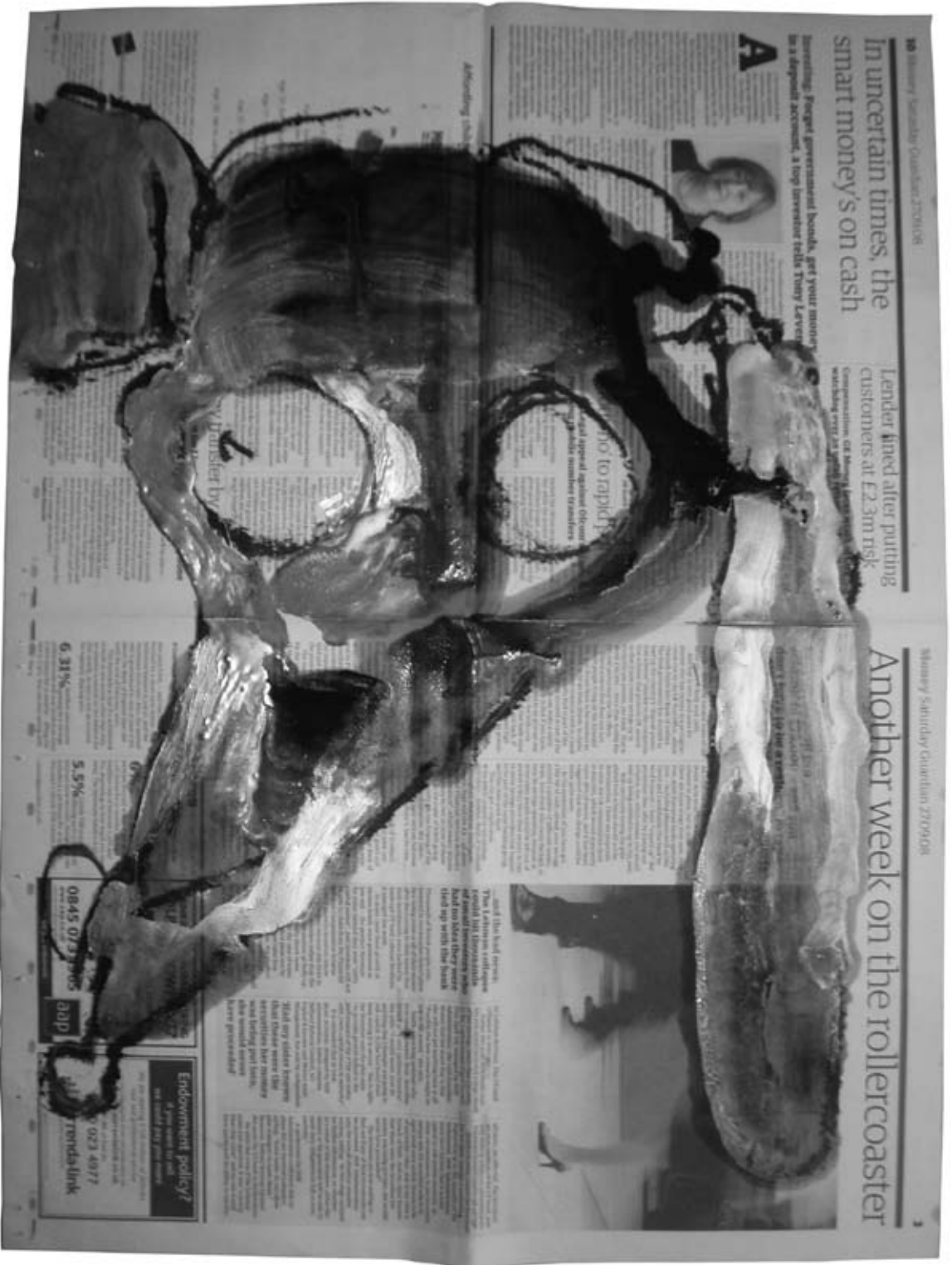


# PETRA HAYNES

«Jackal Girl and her Sainted Friends» 23cm x 15cm, ink on printed paper, 2008

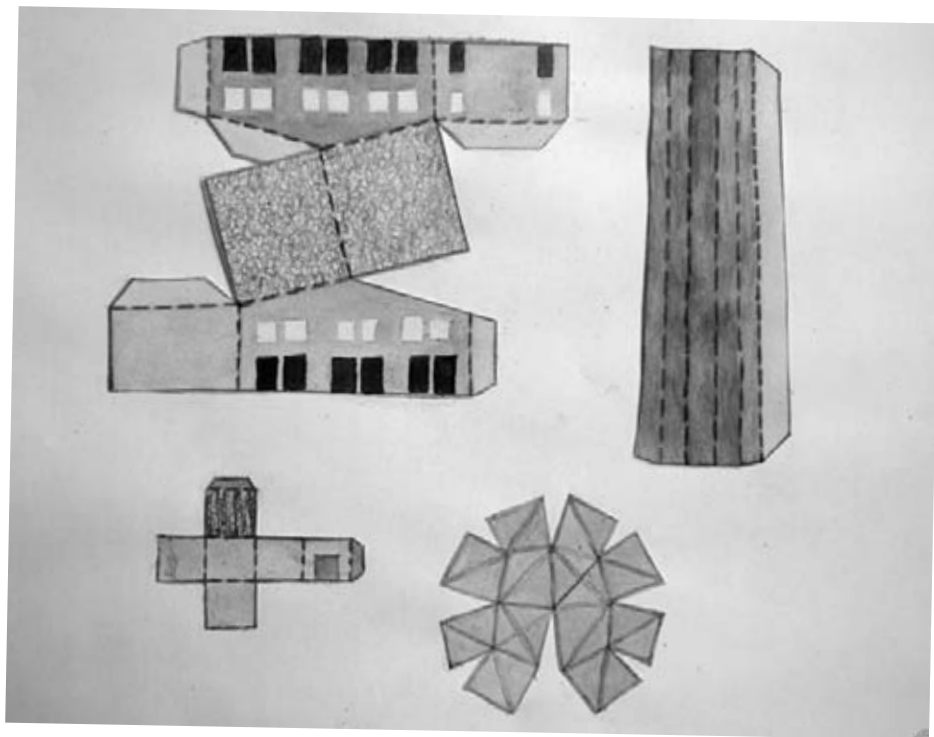


«In Uncertain Times» Page of Guardian Newspaper, gloss, paint stick on newsprint, 2008



## GRACE ADAM

«How to Make a Factory» 59cm x 84cm, pencil and watercolour on paper, 2008



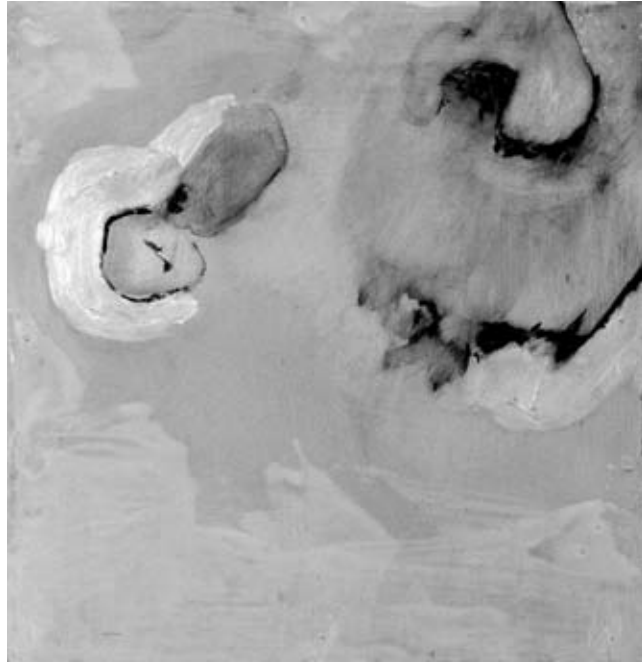
## PAULINE THOMAS

«Tsunami» 38cm x 28cm, lightfast ink on 100% cotton archival paper, 2006





«Cotton Wandermude» 48cm x 46.5cm, pencil and oil on panel, 2007



**AMY PETRA WOODWARD**

---

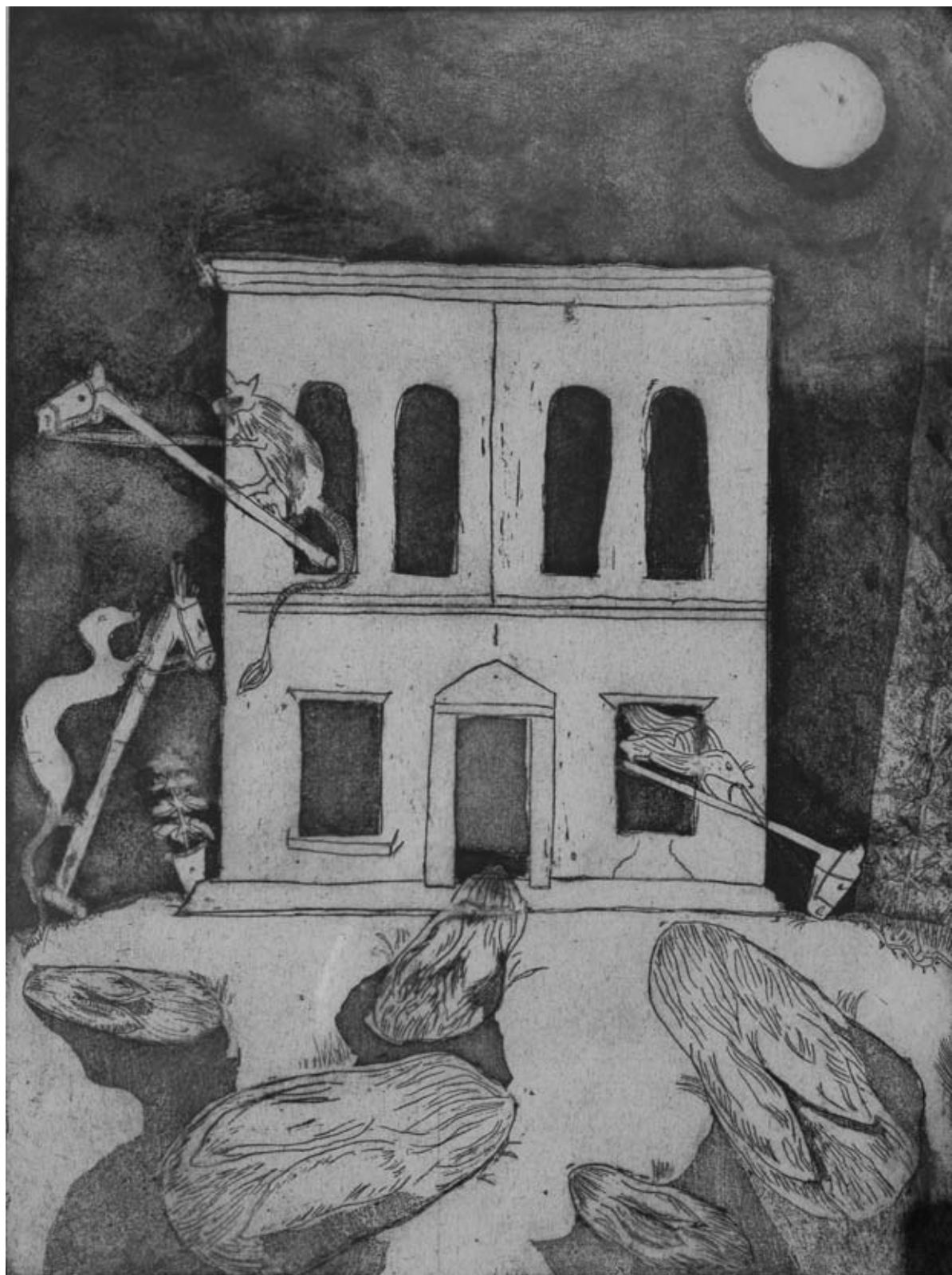
«Spectre» 30cm x 21cm, oil on canvas and oil pastel, 2008



# STEPHEN HARWOOD

«Mother's Dentistry, Cold Morning (2006)» 30cm x 22cm, pencil 2006





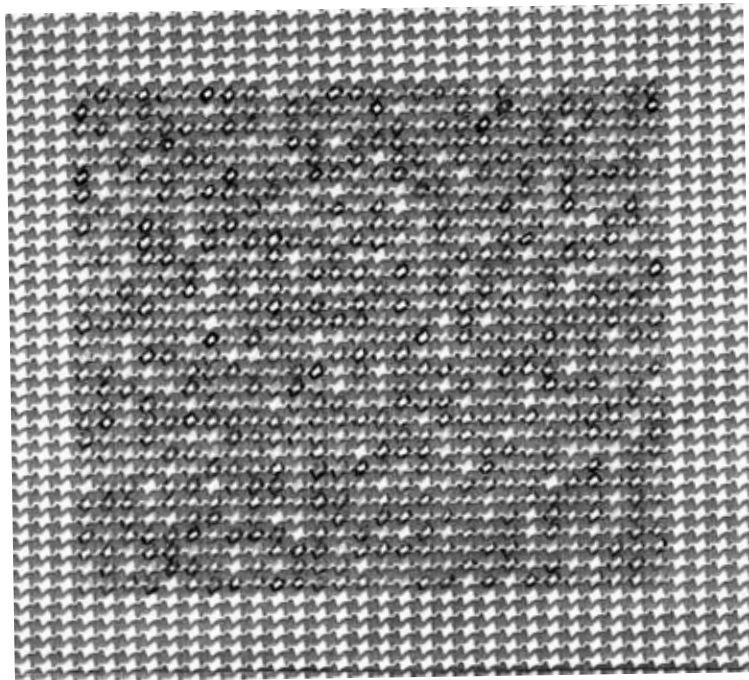
# SARAH WOODBURN

«Embryo» 21cm x 14.4cm, pen on paper, 2008





«From Kinnaird» 8cm x 8cm, coloured pencil on envelope, 2007



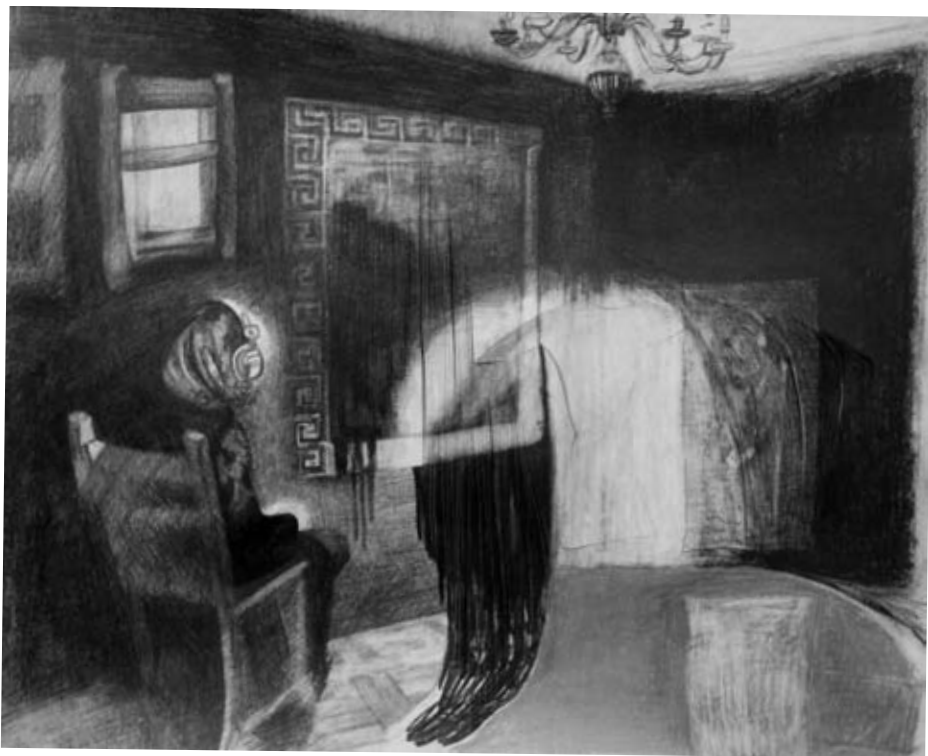
**FELIX BARHAM**

«Somewhere in the Past» 40cm x 35cm, mixed media, 2008



## ELENI ZAGKALI

«Sitting Face to the Wall» 25cm x 27cm, pencil, graphite and pastel on paper, 2008



## BENET SPENCER

«Lepanto» 21cm x 29.5cm, acrylic, pencil and computer print on paper, 2007



«One Thought Fills Immensity» 42cm x 29.7cm, inkjet collage and acrylic on bristol board, 2008

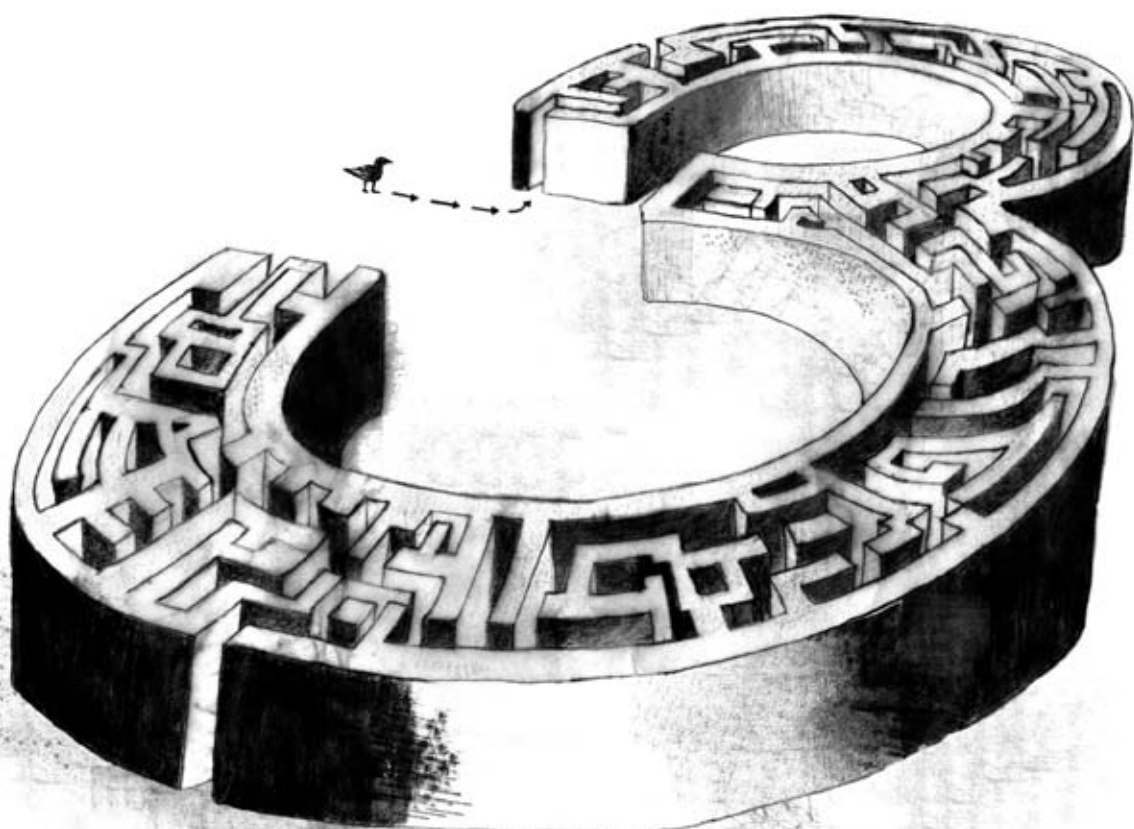


# LIZ DAWSON

«The passage» 30cm x 30cm, oil on board, 2008

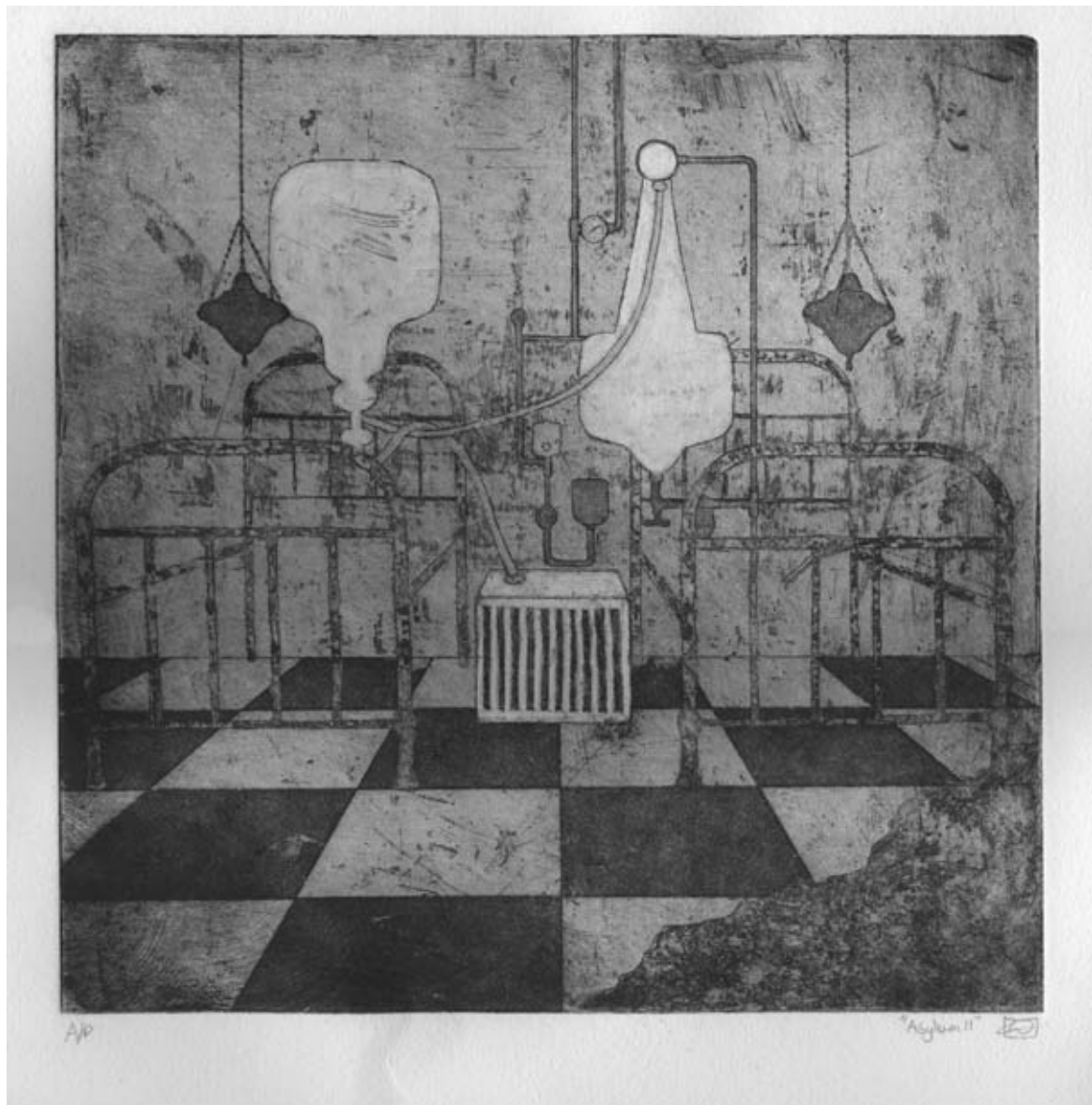






# JEMMA WATTS

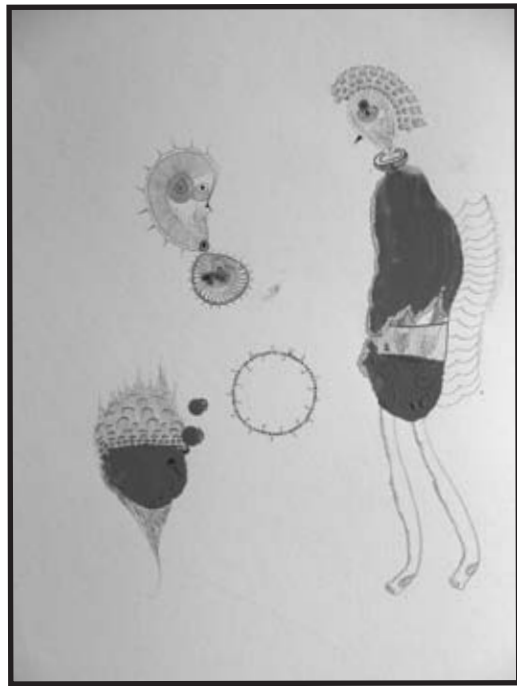
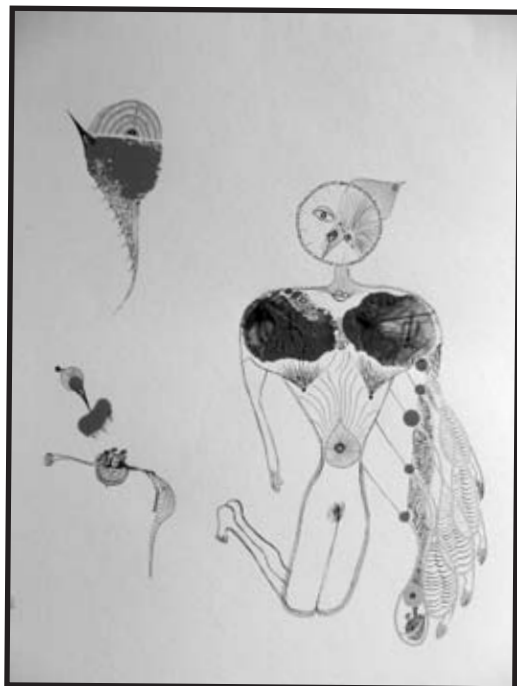
«Myomectomy» 21cm x 21cm, pencil on paper, 2008





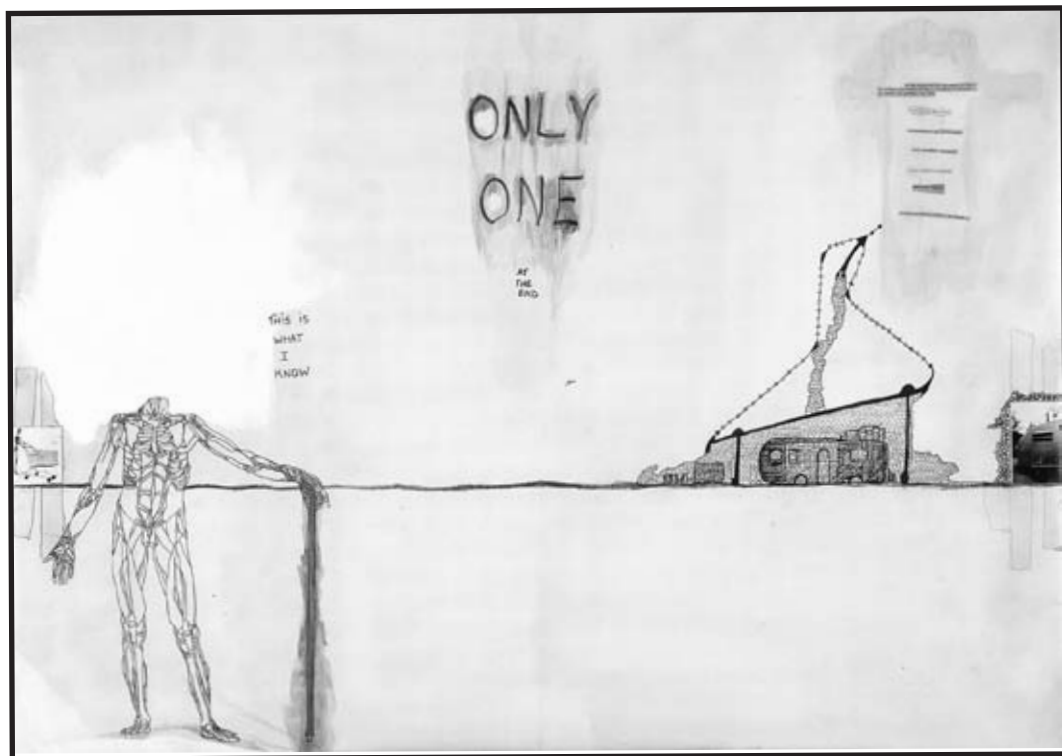
## LUZ VALENCIA

«Keep on Walking» 2 x 29cm x 21.5cm, gouache and pencil on paper, 2008

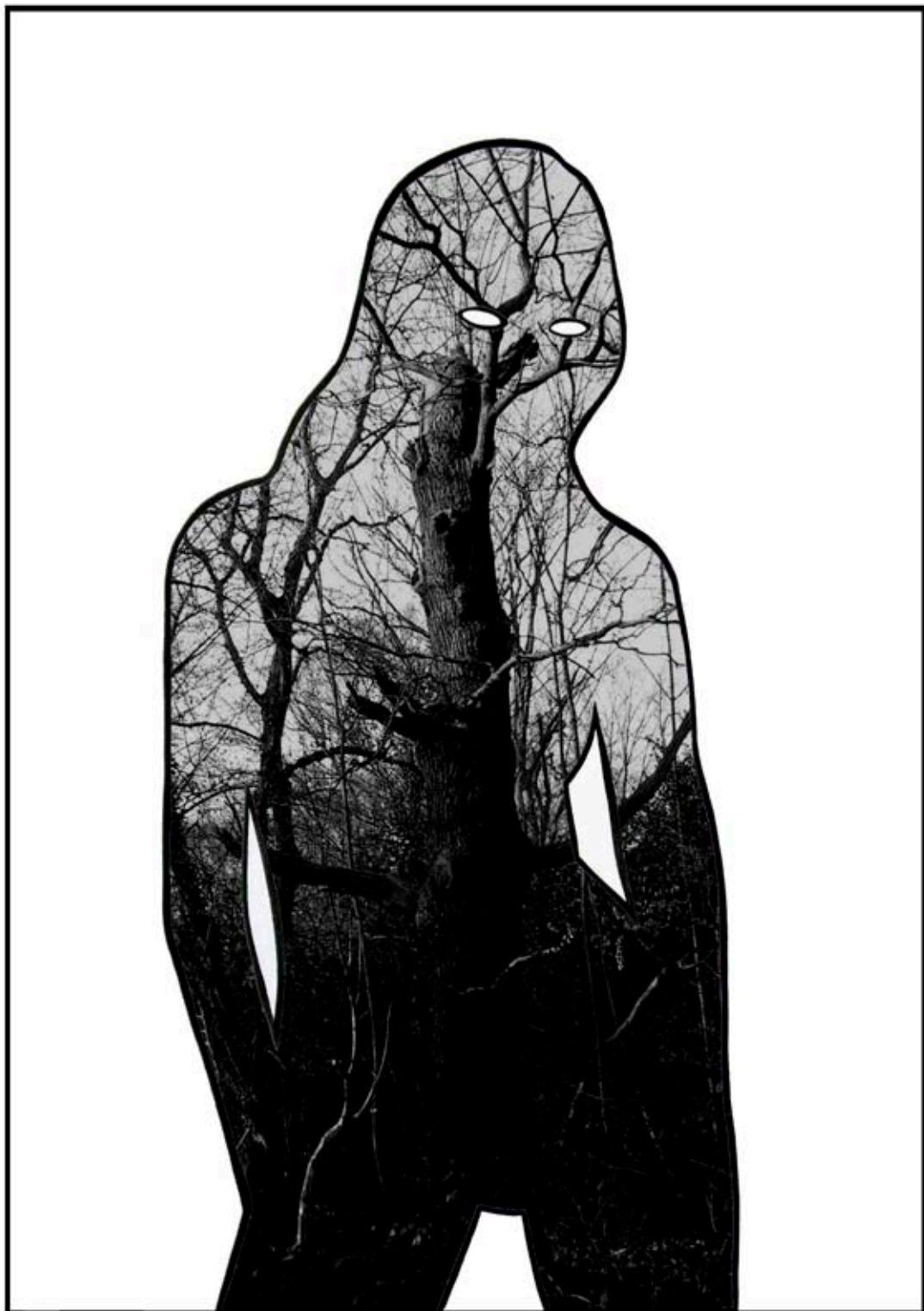


## BRYAN McCORMACK

«Everything That is in the Place That it Is, no.6a» 150cm x 100cm, photo, pen, crayon and watercolour on canvas, 2008







## LIBBY SHEARON

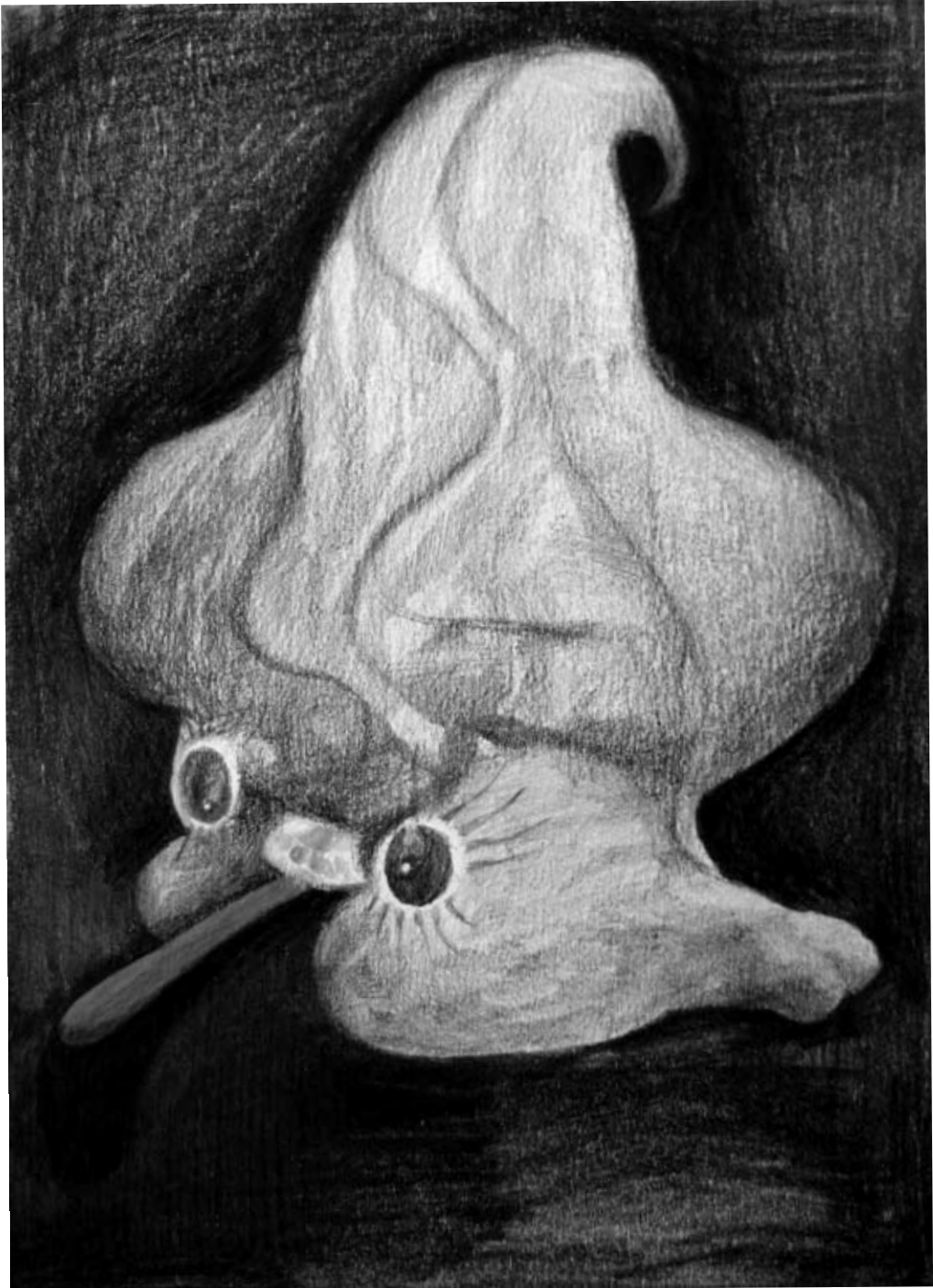
«Untitled» 21cm x 9cm, pencil and gouache on paper, 2008



## LEIGH CHORLTON

«Form 2» 44cm x 62cm, oil and shellac on paper, 2008





## DAVID MANLEY

«This Drawing was not Made in a Cafe» 31cm x 41cm, charcoal on paper, 2008



## ALLI SHARMA

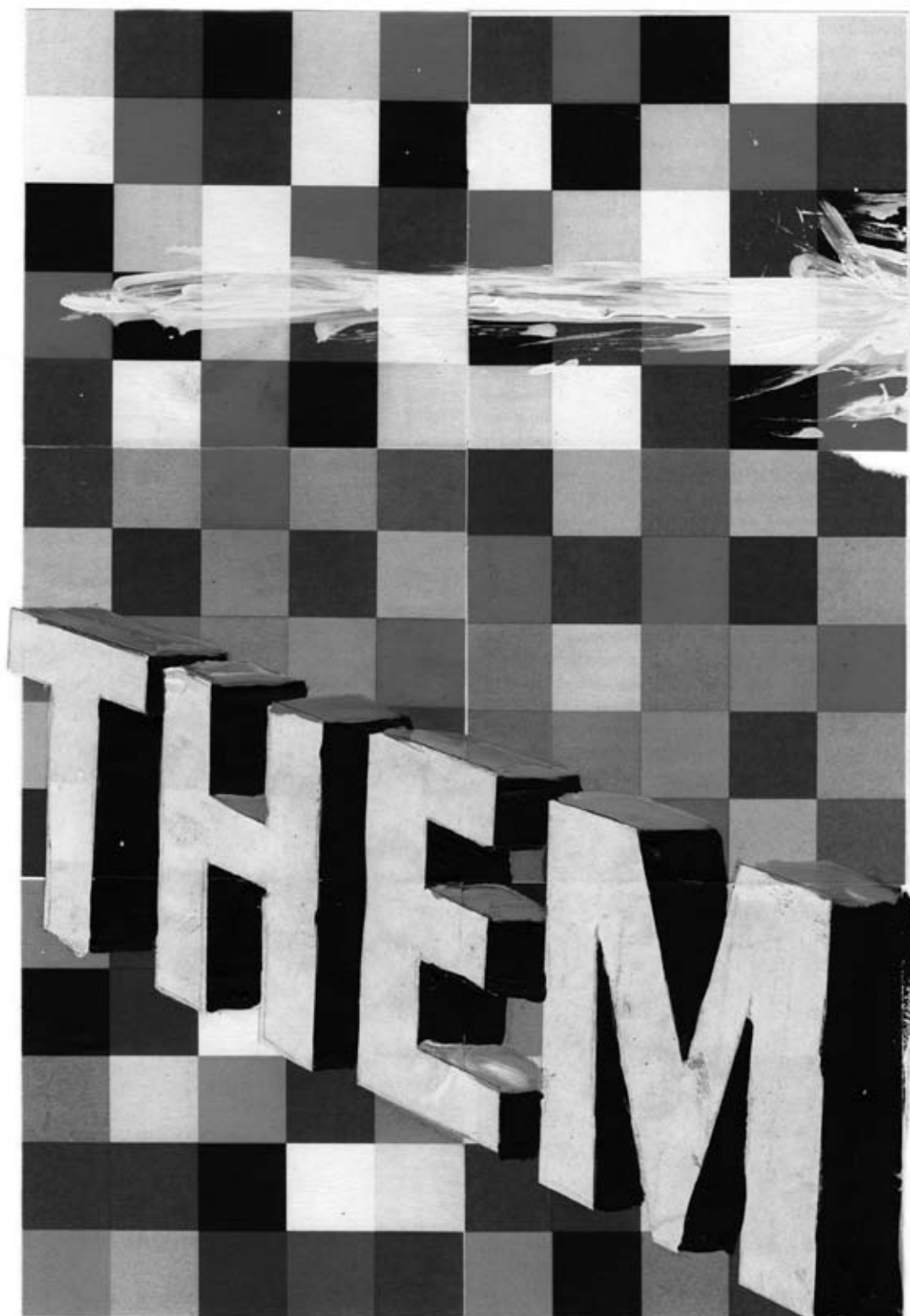
«Pendelfin Rabbit» 22cm x 30cm, pen on paper, 2008





**IAN GONCZAROW**

«Them» 9cm x 21cm, photocopy and acrylic on paper, 2008



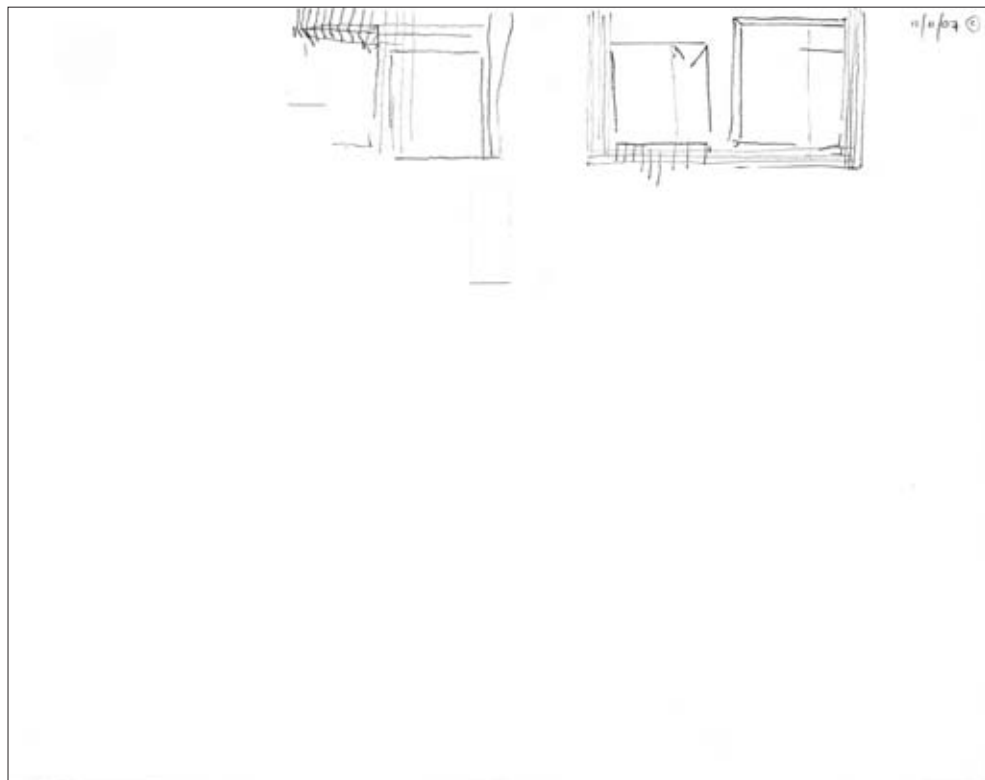
# ZOE PETERSEN

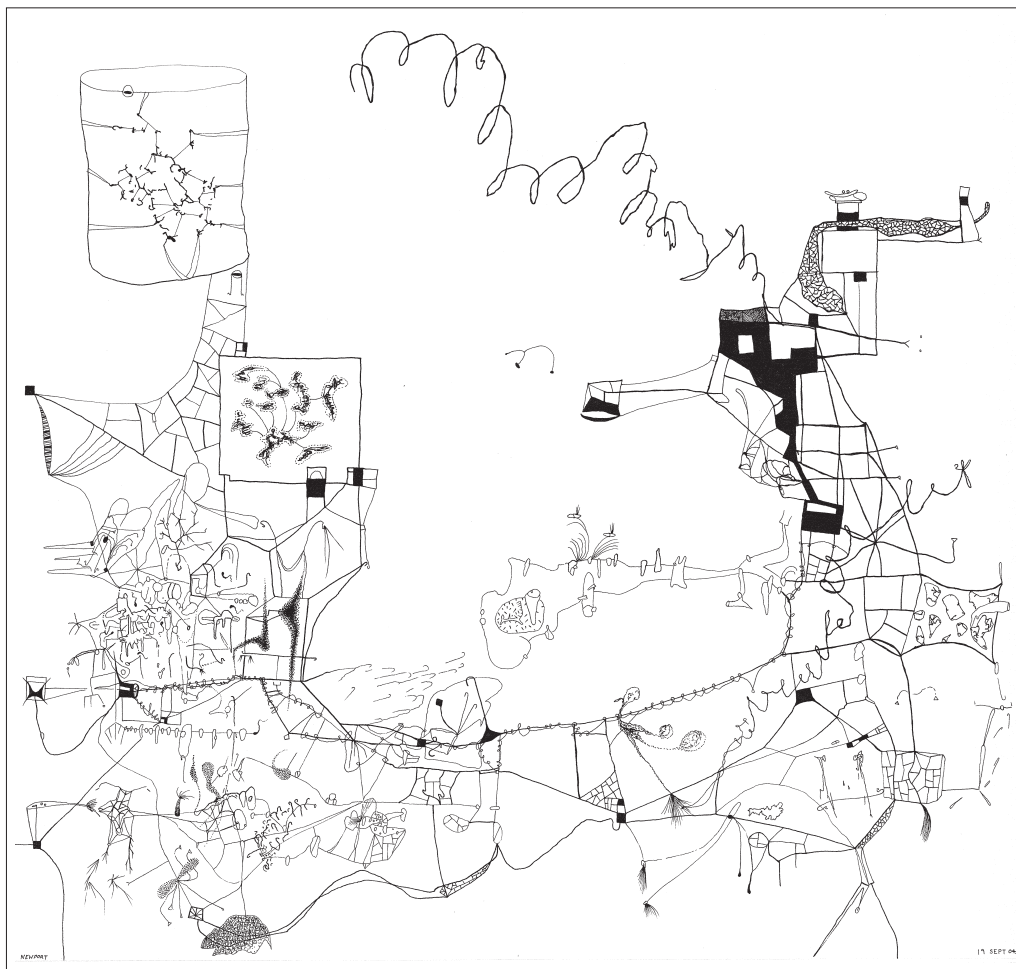
«Flat H» 13cm x 21cm, graphite incisions, paper, 2008



# RICHARD BATEMAN

«Military Macaw 12/11/07 C» 27cm x 35cm, lead pencil and paper on paper, 2007





## VICENTE GRONDONA

«Attention!, Serpents Venimeux en Libertes» 100cm x 100cm, charcoal on paper, 2008

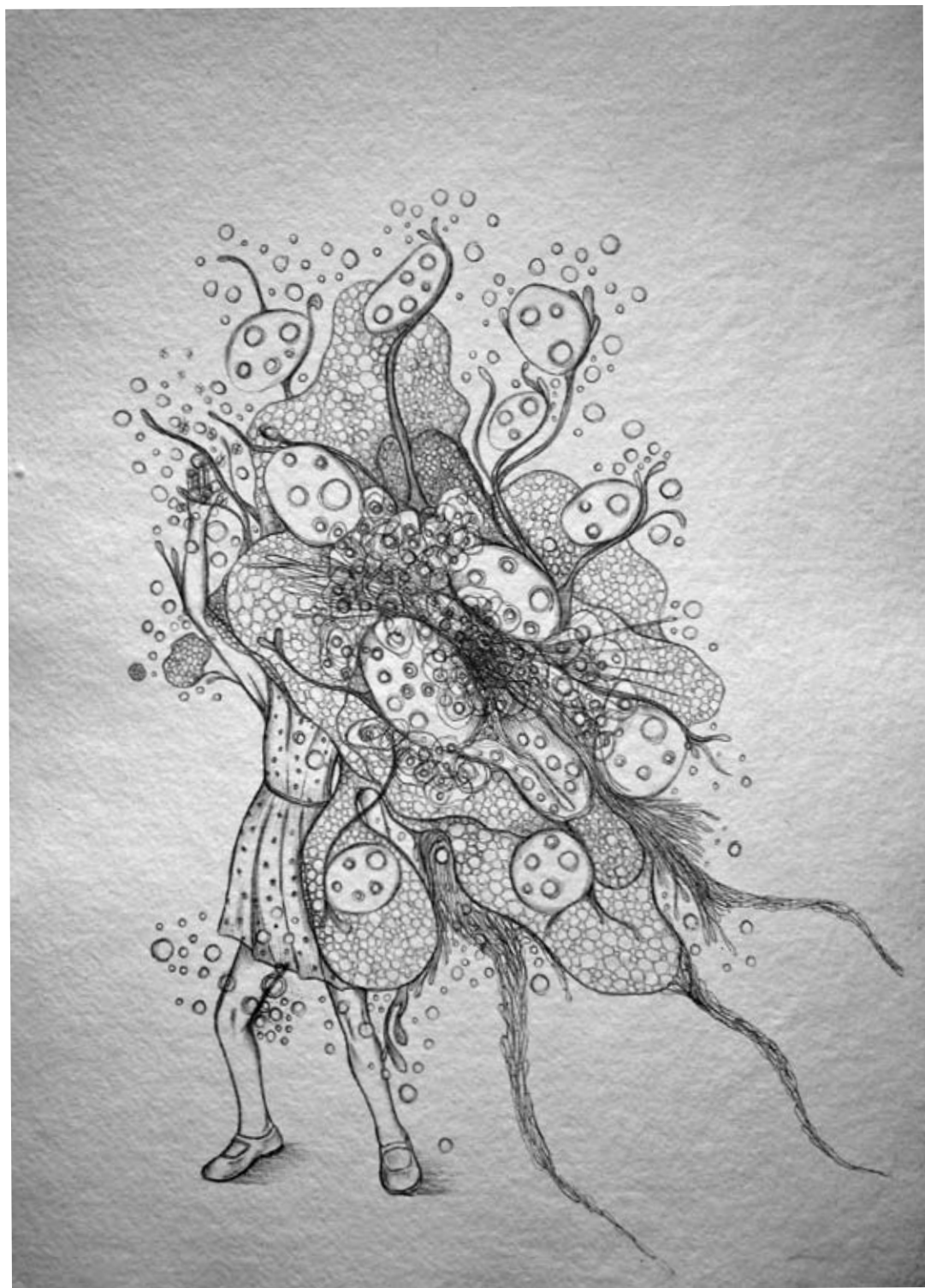


## GAIL OLDING

«Untitled» 84cm x 59cm, pencil on paper, 2008







# WILLIAM WRIGHT

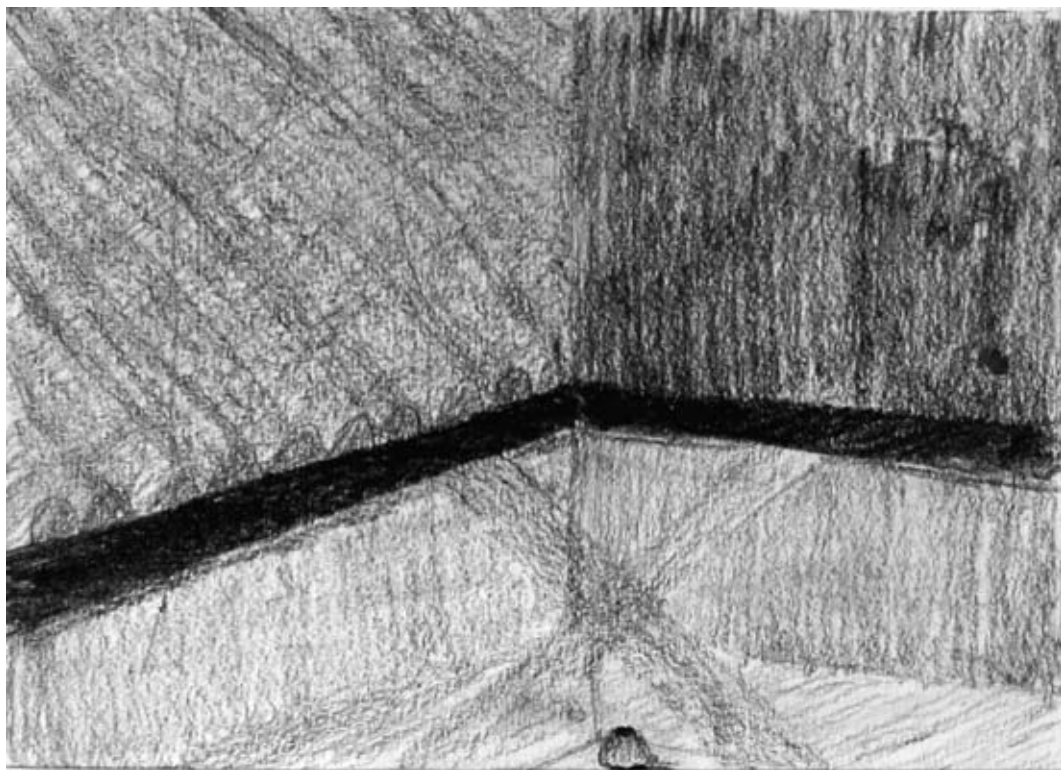
«Batman» 73cm x 56.5cm, charcoal and chalk on paper, 2008





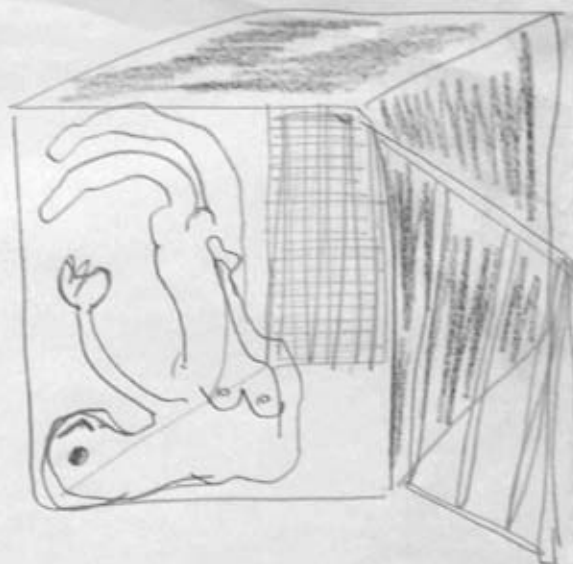
## LAURA MOUSAVI ZADEH

«Untitled (Drawing for The Lighted)» 12cm x 15cm, pencil on paper, 2008



## DAVID RODRIGUES

«Untitled» Drawing, 34cm x x 44cm, 2008

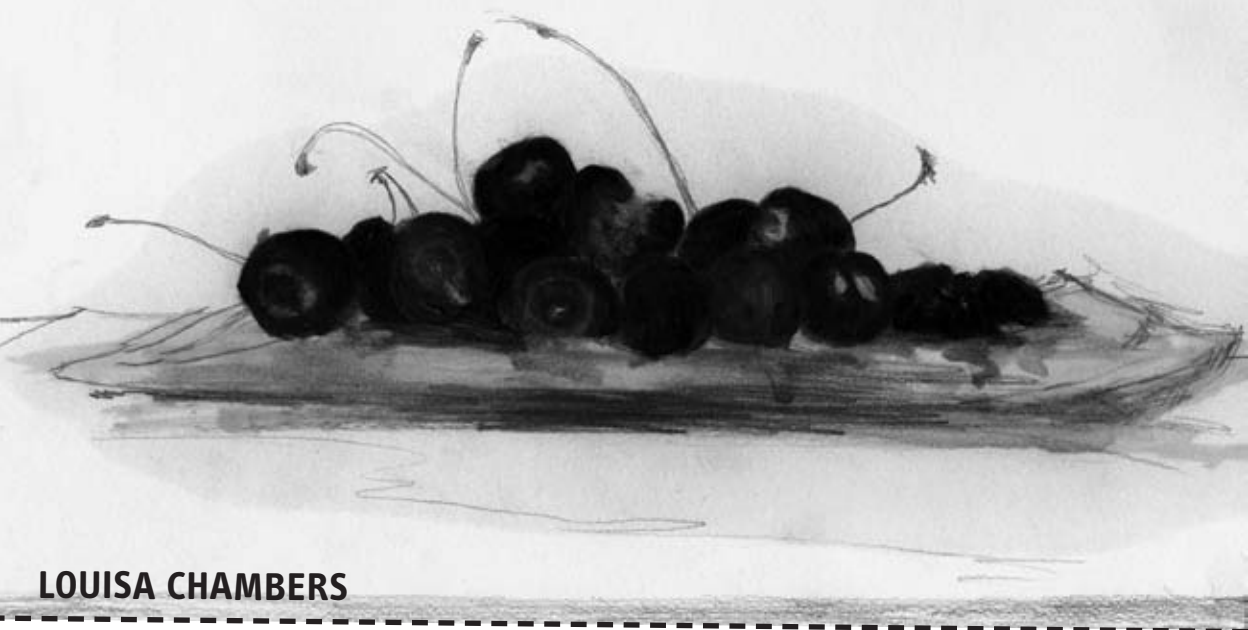






# NINA GARSTANG

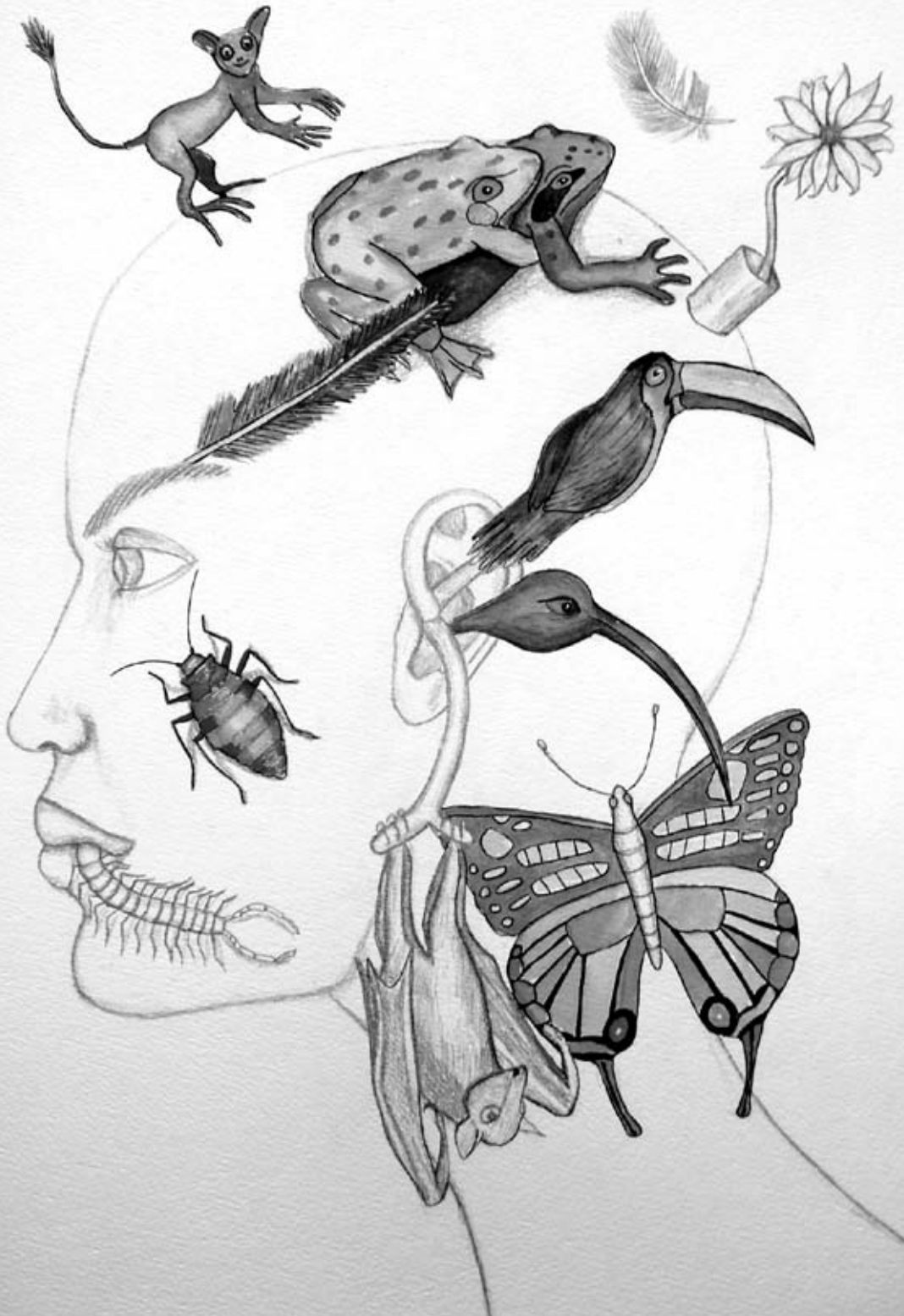
«Cherrilious» 21cm x 29.7cm, pencil on paper, 2008



# LOUISA CHAMBERS

«City Tracking» 14cm x 21cm, acrylic on paper, 2008



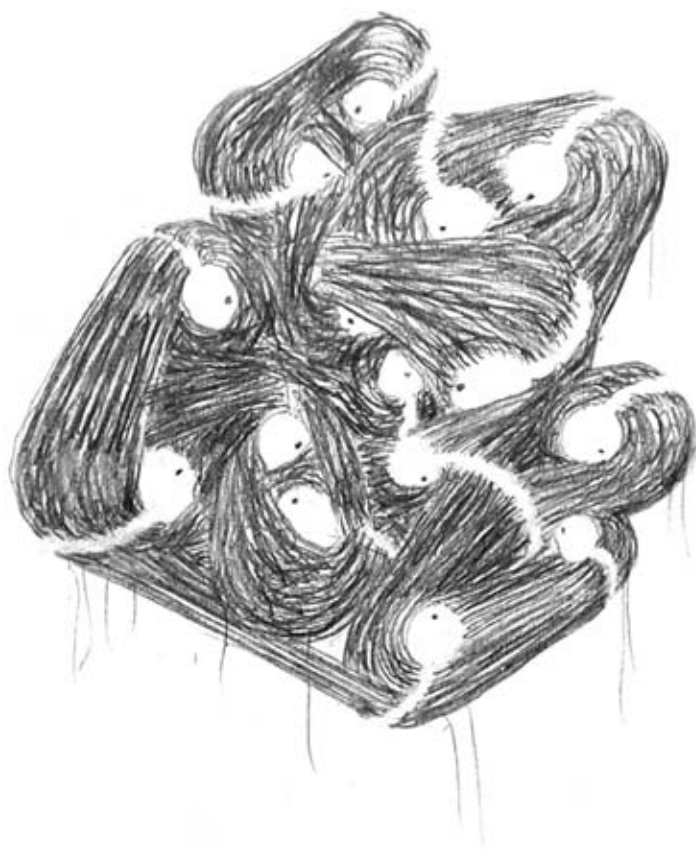




# EMILIA HOLT

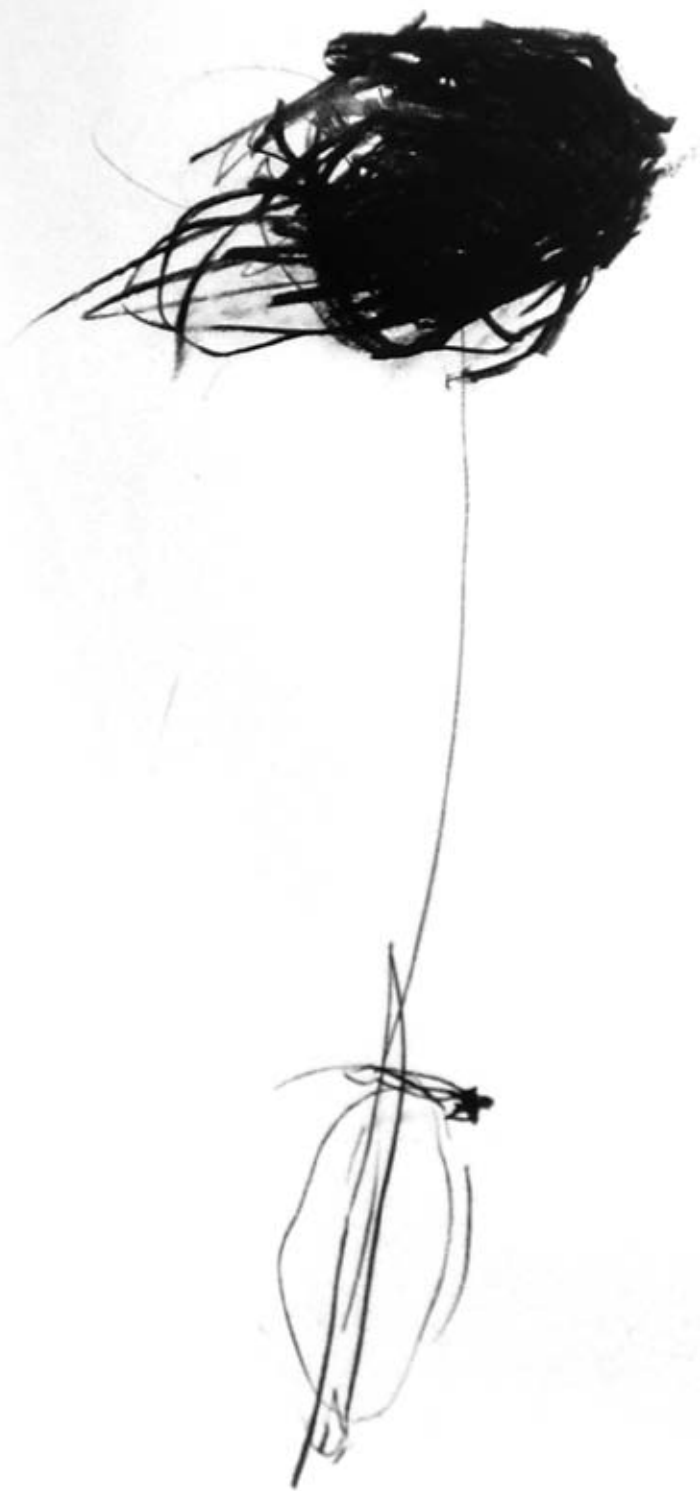
---

«Caught Up» 12cm x 13.5cm, pencil on paper, 2008



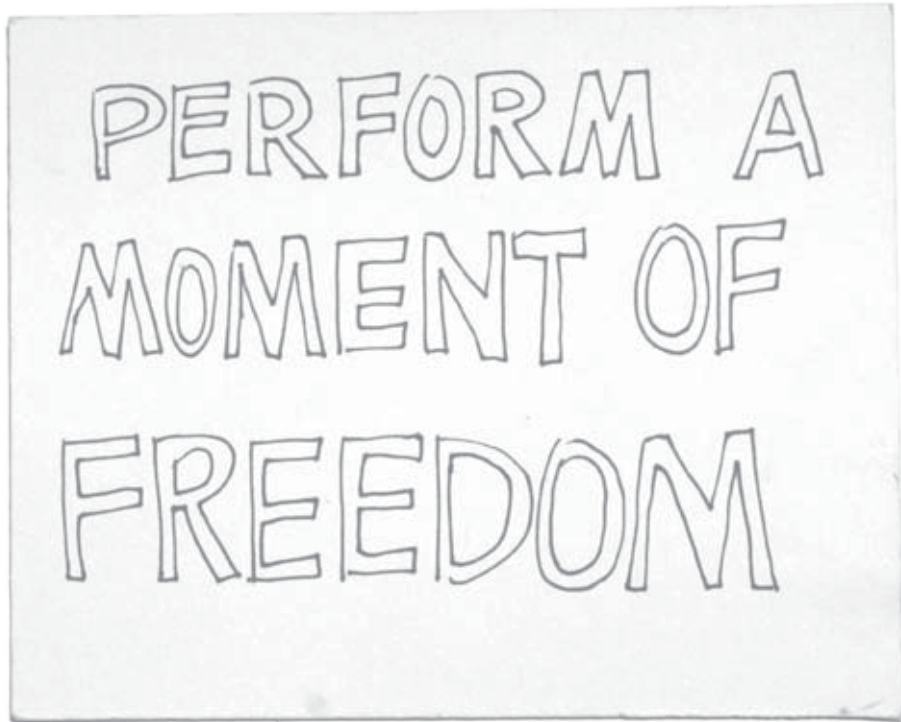


«080601Z» 40cm x 30cm, charcoal on paper, 2008.



# JANICE MACAULEY

«Perform a Moment of Freedom» 10cm x 15cm, pen on paper, 2008





# DREW MALCOLM

«Miscellaneous Coffee Cup» 27.9cm x 35.6cm, graphite and acrylic on bristol paper, 2008





**ELLIE HOWITT**

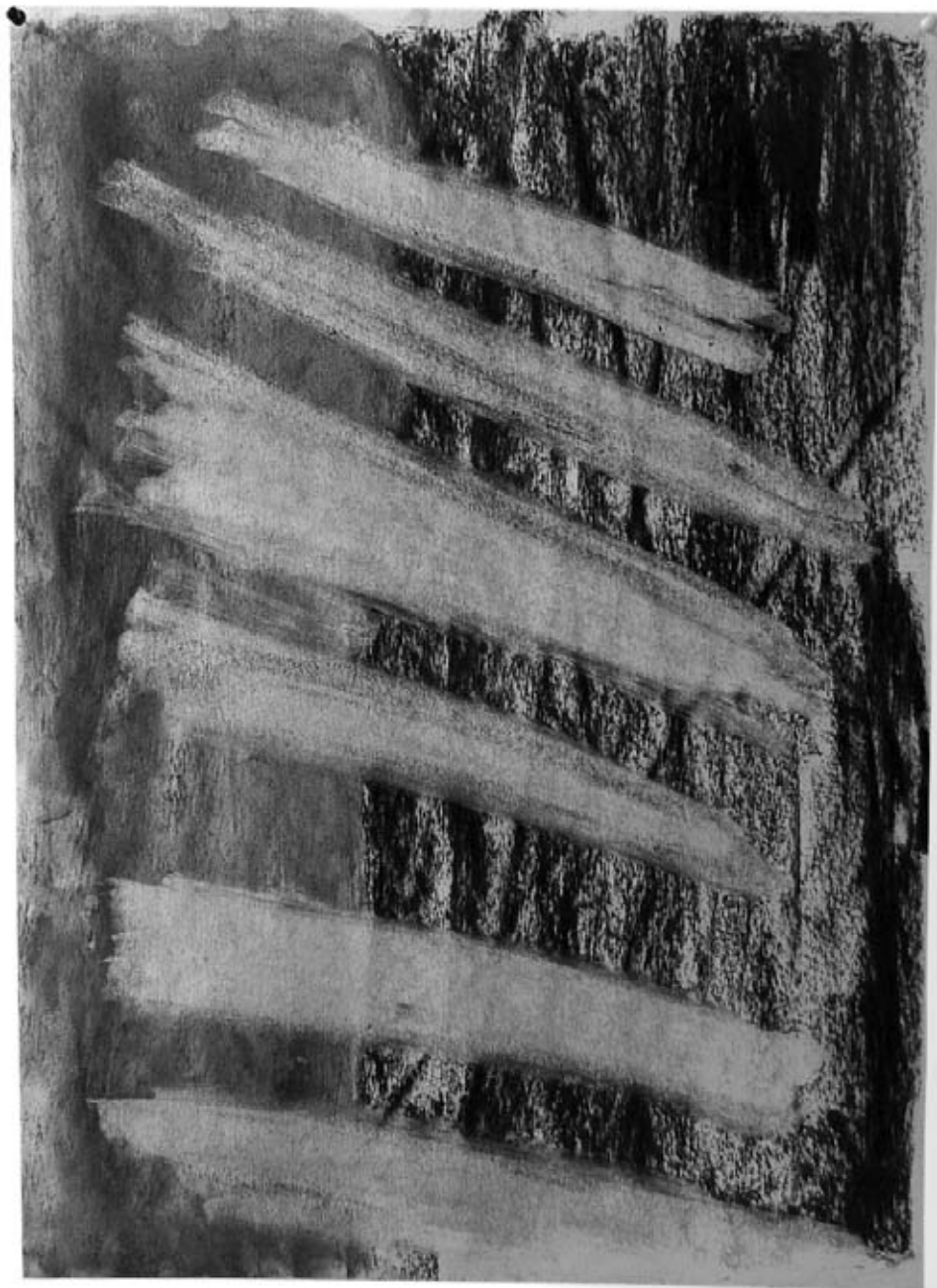
«The Death of Me» 56cm x 42cm, pencil crayon on paper, 2007

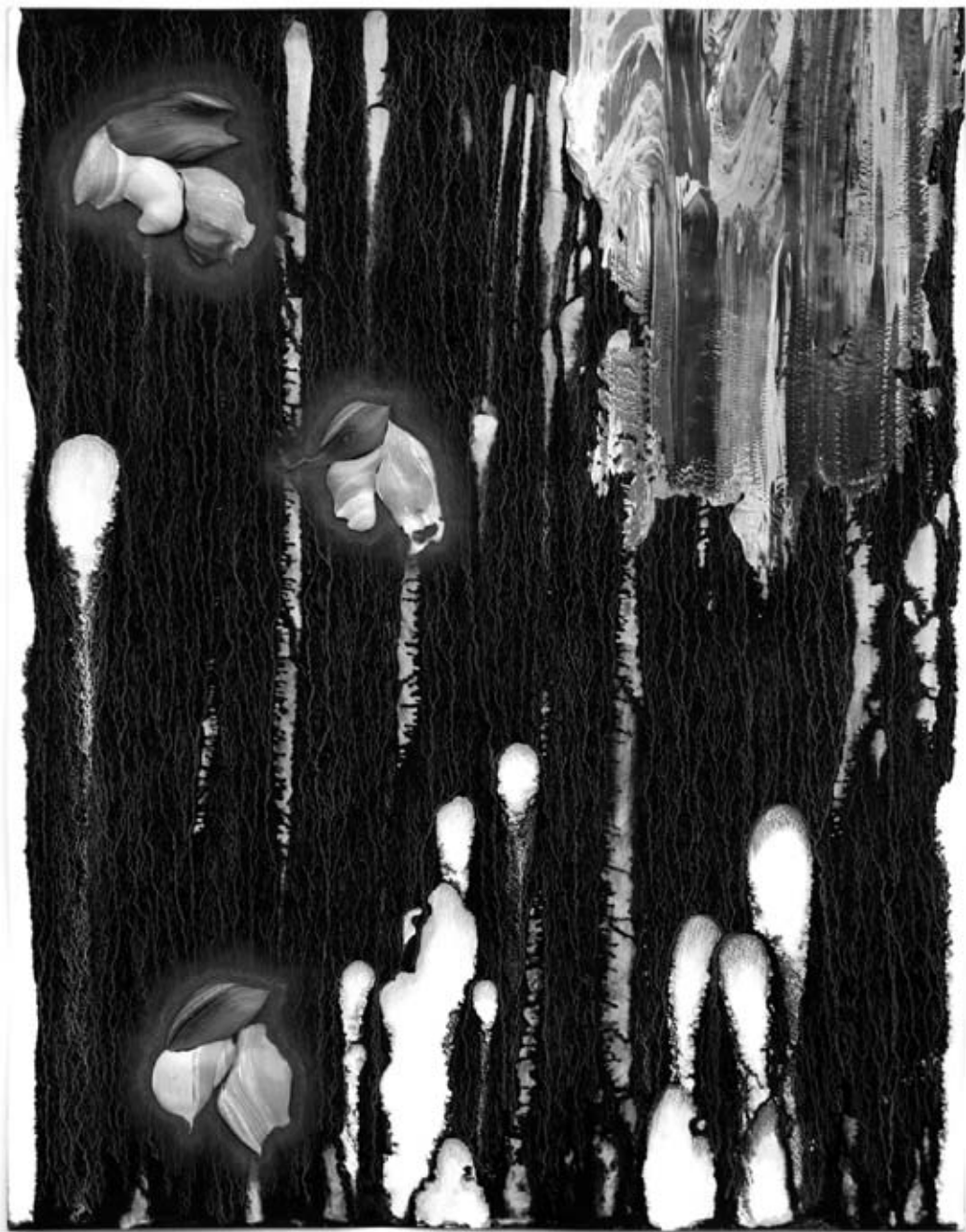


# LIAM SCULLY

---

«My Thin Willy» 68.5cm x 50cm, charcoal on paper, 2008







## SUZANNE HOLTOM

---

«Untitled» 30cm x 25cm, pen and inkwash on paper, 2008



## SOPHIE HENDER

---

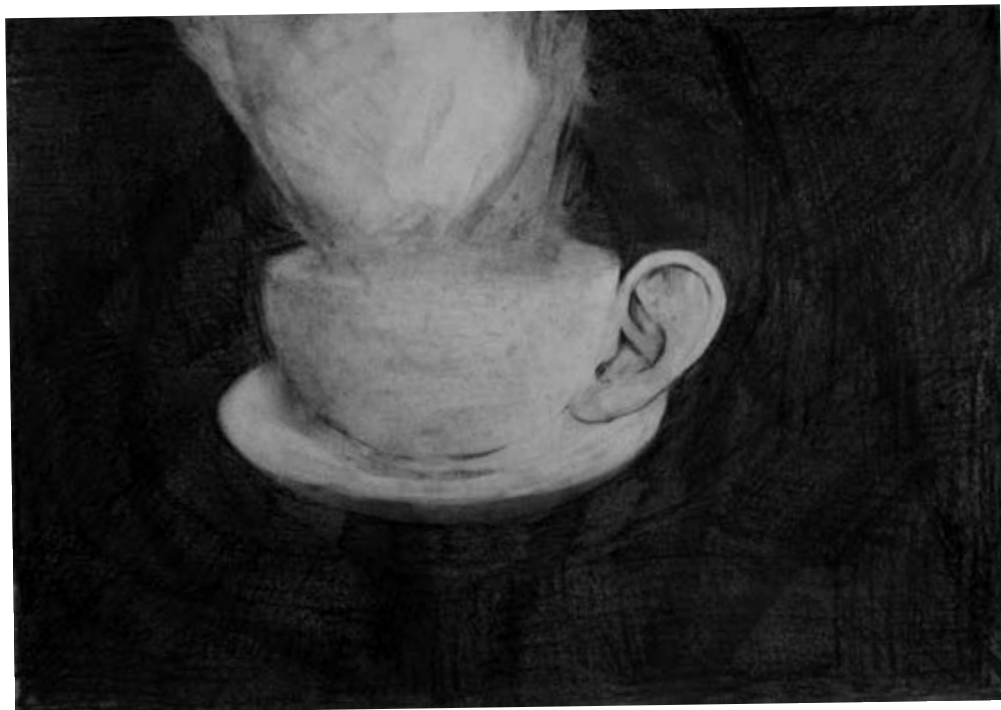
«Hollywoodland» 21cm x 29cm, oil, pencil and pen on paper, 2008





## SALLY KINDBERG

«Tear» 26.6cm x 38cm, pencil on paper, 2008



## SUE KENNINGTON

«Trailer Eight» 18cm x 20cm, oil on paper, 2008



**RUSSELL HERRON**

---

«Large Drawing» 120cm x 75cm, digital print, 2008

**RUSSELL  
HERRON**

**LARGE  
DRAWING**

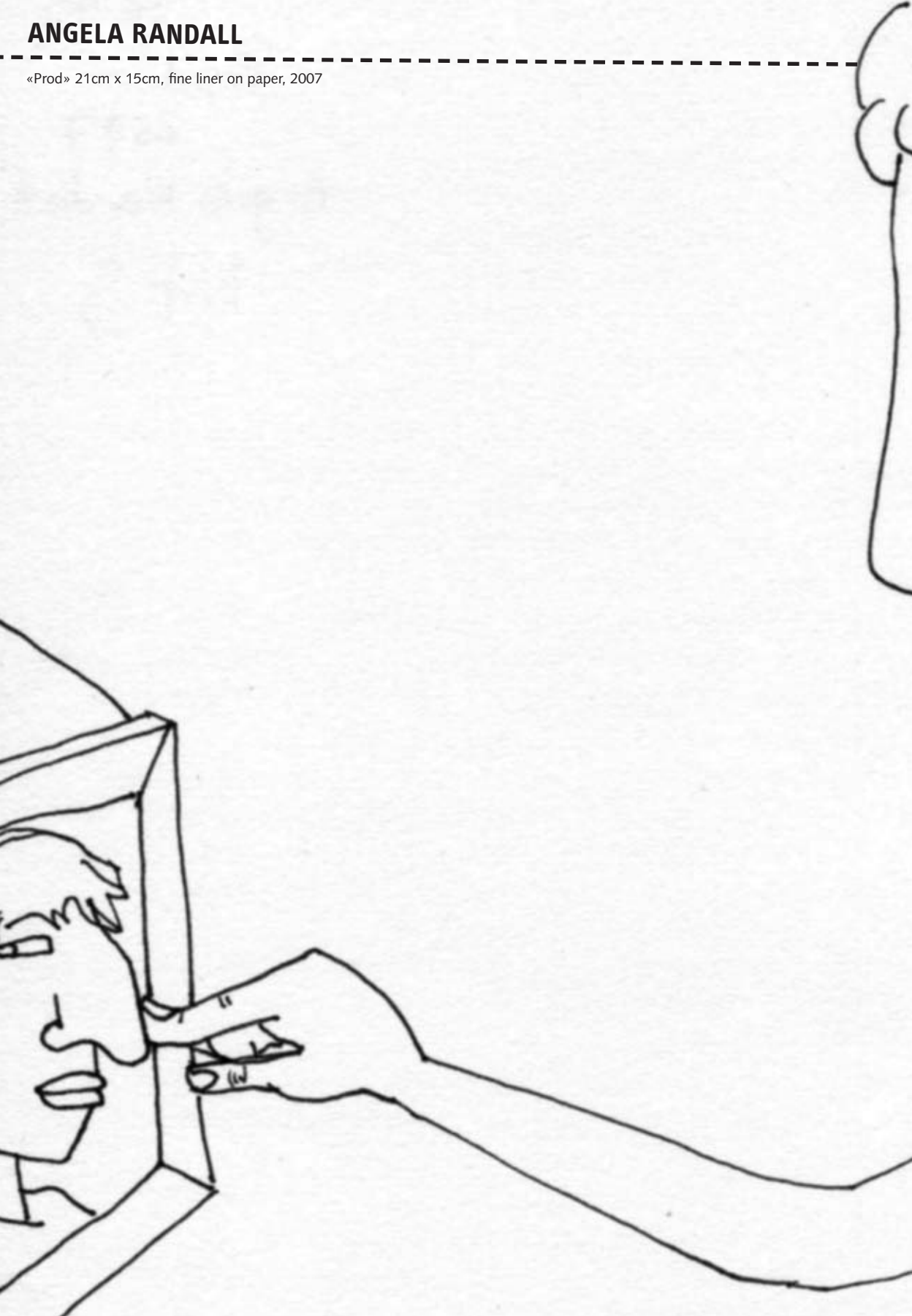
**(2008)**



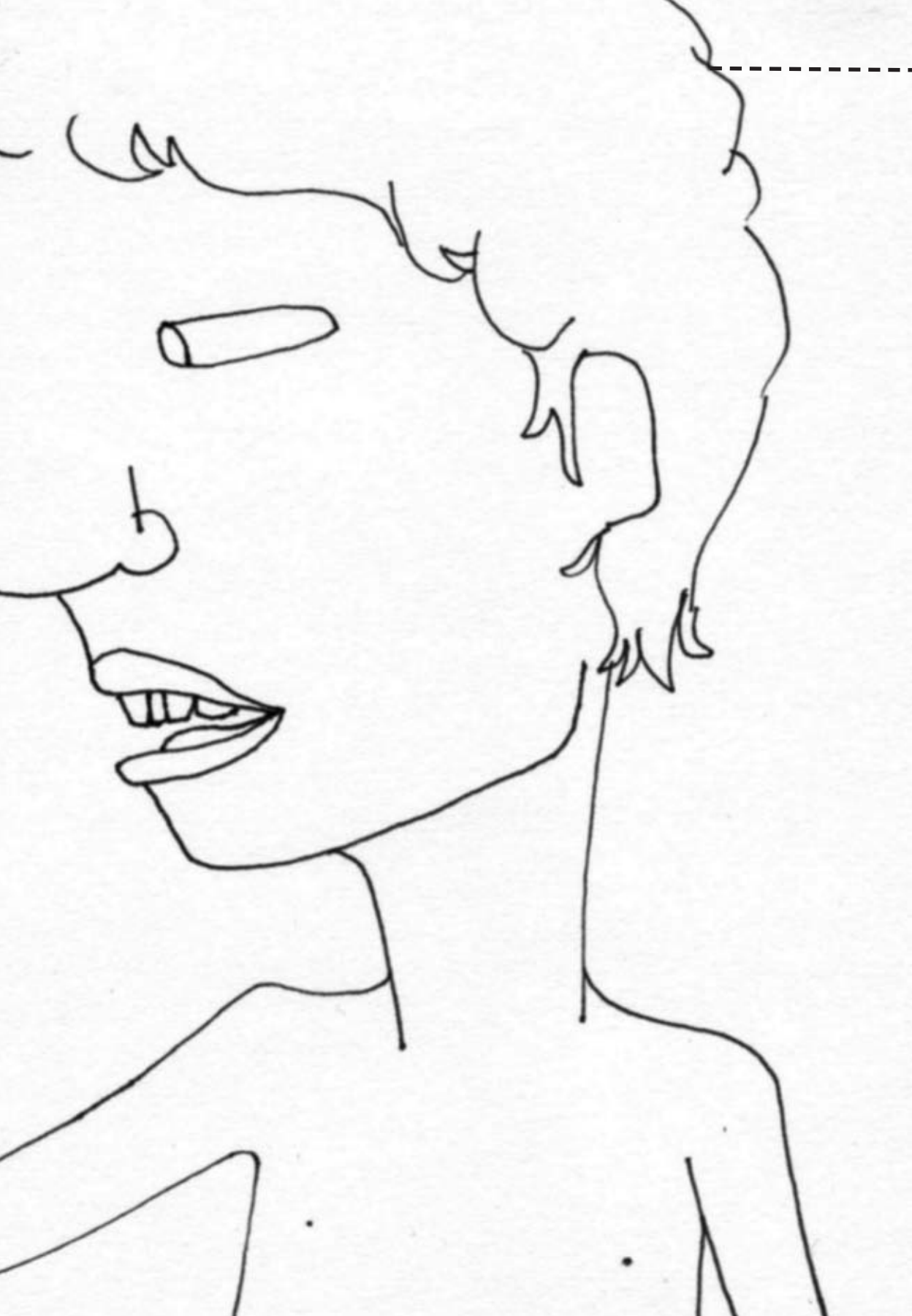
# ANGELA RANDALL

---

«Prod» 21cm x 15cm, fine liner on paper, 2007







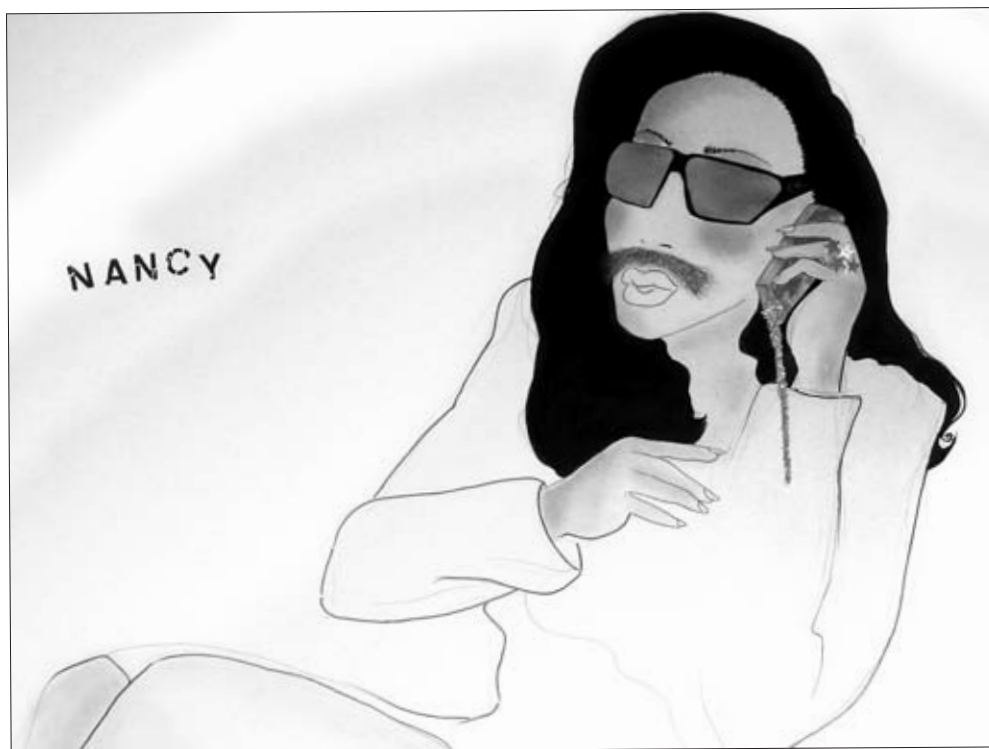
# MARTIN WHARMBY

«Virginie» 68cm x 52cm, pastel, 2008



## ANTONIO GIANASI

«Is that you?» 82cm x 60cm, ink and pencil on paper with glitter and stars, 2008



## DAN McDERMOTT

«Untitled» 29cm x 42cm, ink on paper, 2007



# LUCY JOHNSTON

---

«Drinking Myself Beautiful» 52cm x 52cm, pencil and ink on paper, 2008

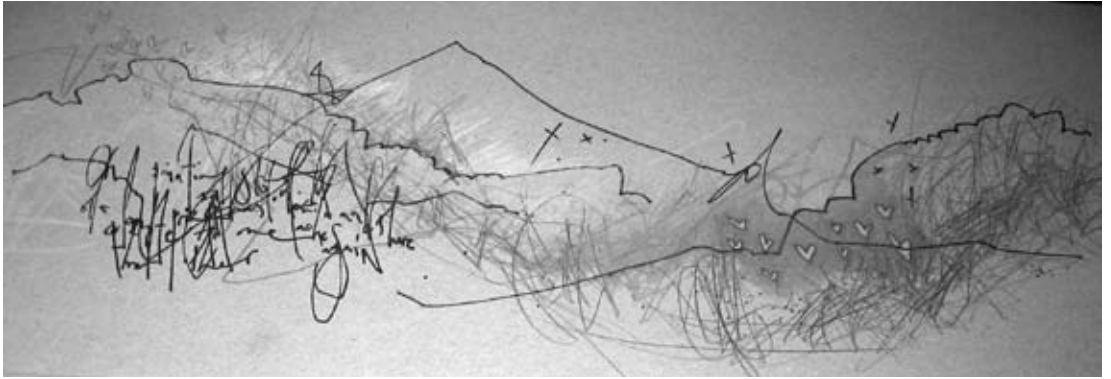






# GEORGINA VINSUN

«Cardi» 25cm x 70cm, marker pen, pencil and crayon on card, 2008



# SIAN HISLOP

«Fugazi» 14.5cm x 21cm, ink on paper, 2008





# KAREN DOUGLAS

---

«Weeds» 15cm x 21cm, pencil on paper, 2008





**LIZZY FORRESTER**

«Wooden Door and Earthenware Pot» 32.5cm x 46cm, pencil on paper



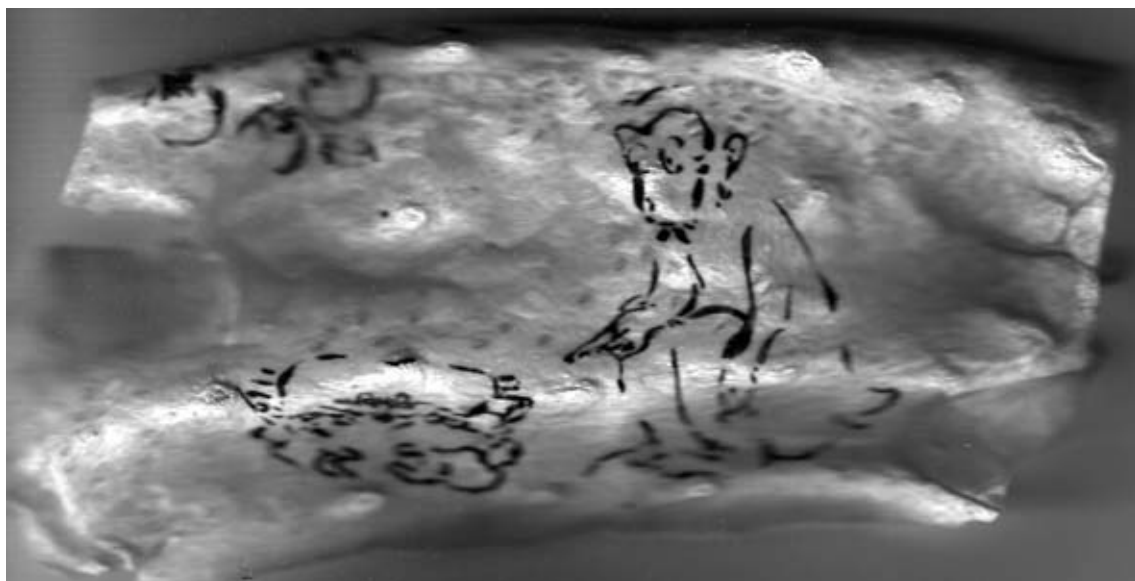
# LUCY NICHOLSON

«Hare's Behind You» 70cm x 60cm, mixed media on canvas, 2008



## HARUTO TOYODA

«It's the Crabs that's done that» 14cm x 19cm approx, indian ink on crabshell, 2008



## HENRY WHYSALL

«Black and White Study, Square» 36cm x 36cm, scored metal paint and plaster of paris on plaster panel, 2008



## MAT HUMPHREY

---

«The Hills of Whatever» 7.5cm x 5cm, pastel on paper, 2008



## ALEX HEATON

---

«The Tannhauser Gate» 45cm x 20cm, digital montage, 2007



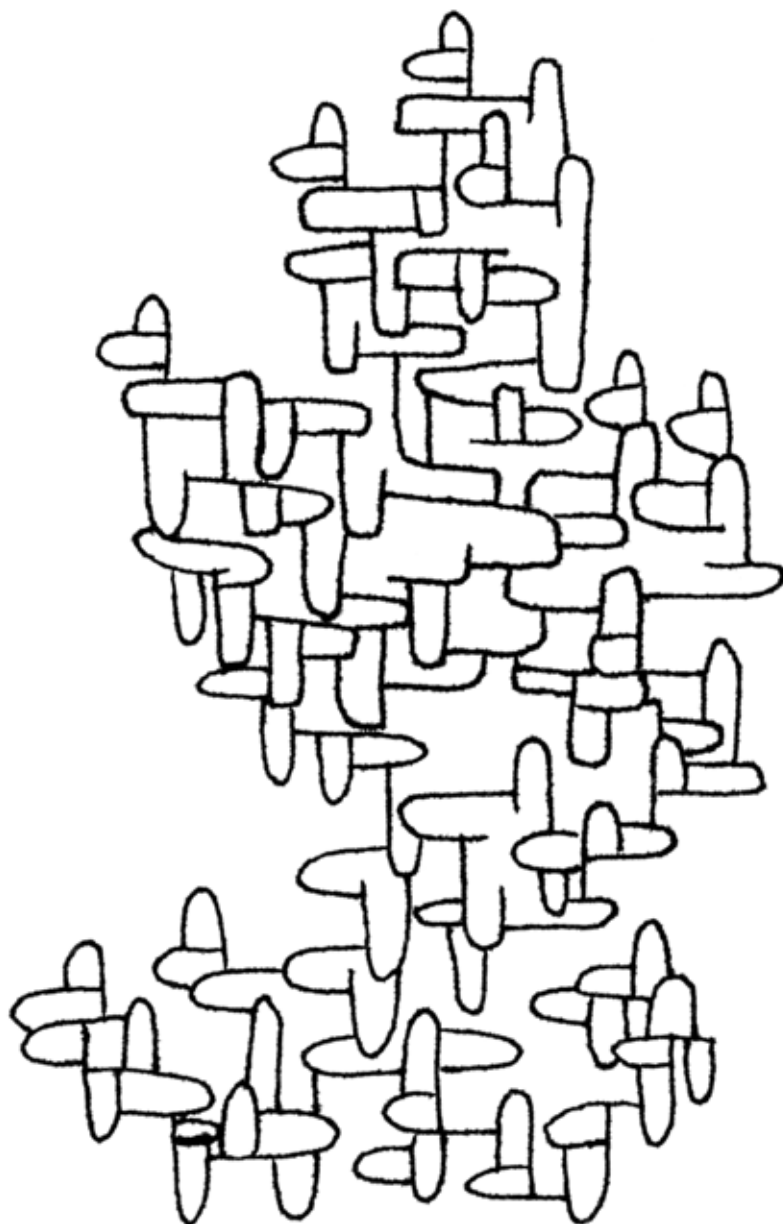




# DAVID PORTER

«I hate Self Pity, Pity Me» 29.5cm x 21cm, biro on paper, 2008

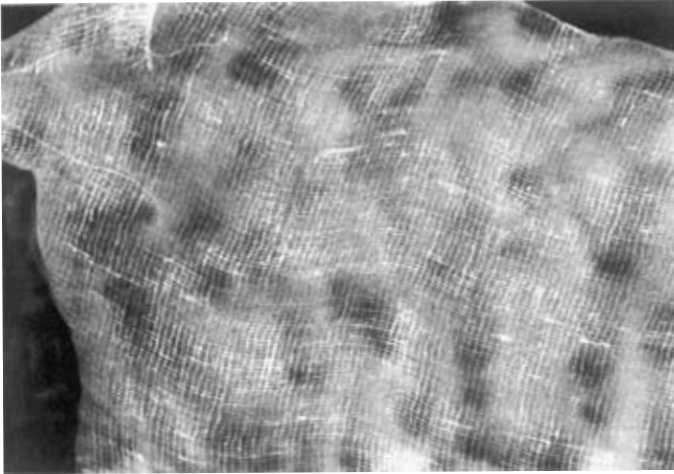




# SNEH MEHTA

---

«Torso» 84cm x 59.5cm, cellulose acrylic paint on paper, 2007





**NAOKI KOYAMA**

«Memories of Paris» 30cm x 40cm, mixed media, 2008



# EVY JOKHOVA

«Sore Throat» 70cm x 100cm, pen on paper, 2007



**FABIENNE JACQUET**

«Asleep in a Mouse Hole»

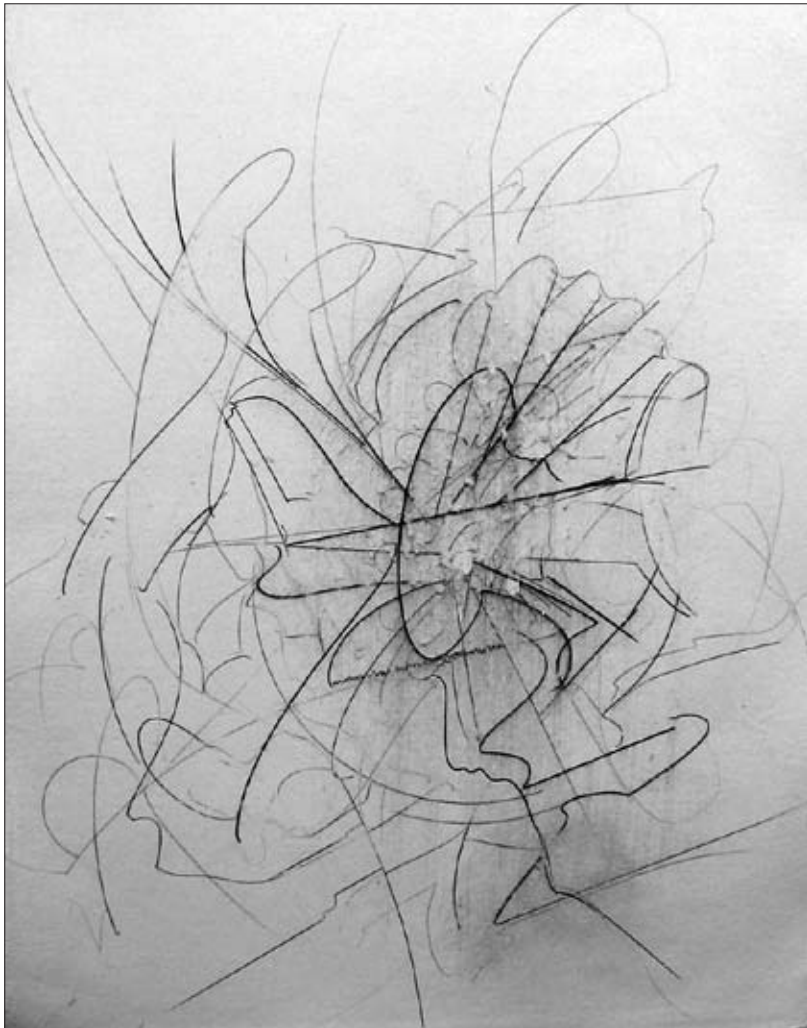
40cm x 60cm, ink, pencil, pastels and pen on paper, 2008



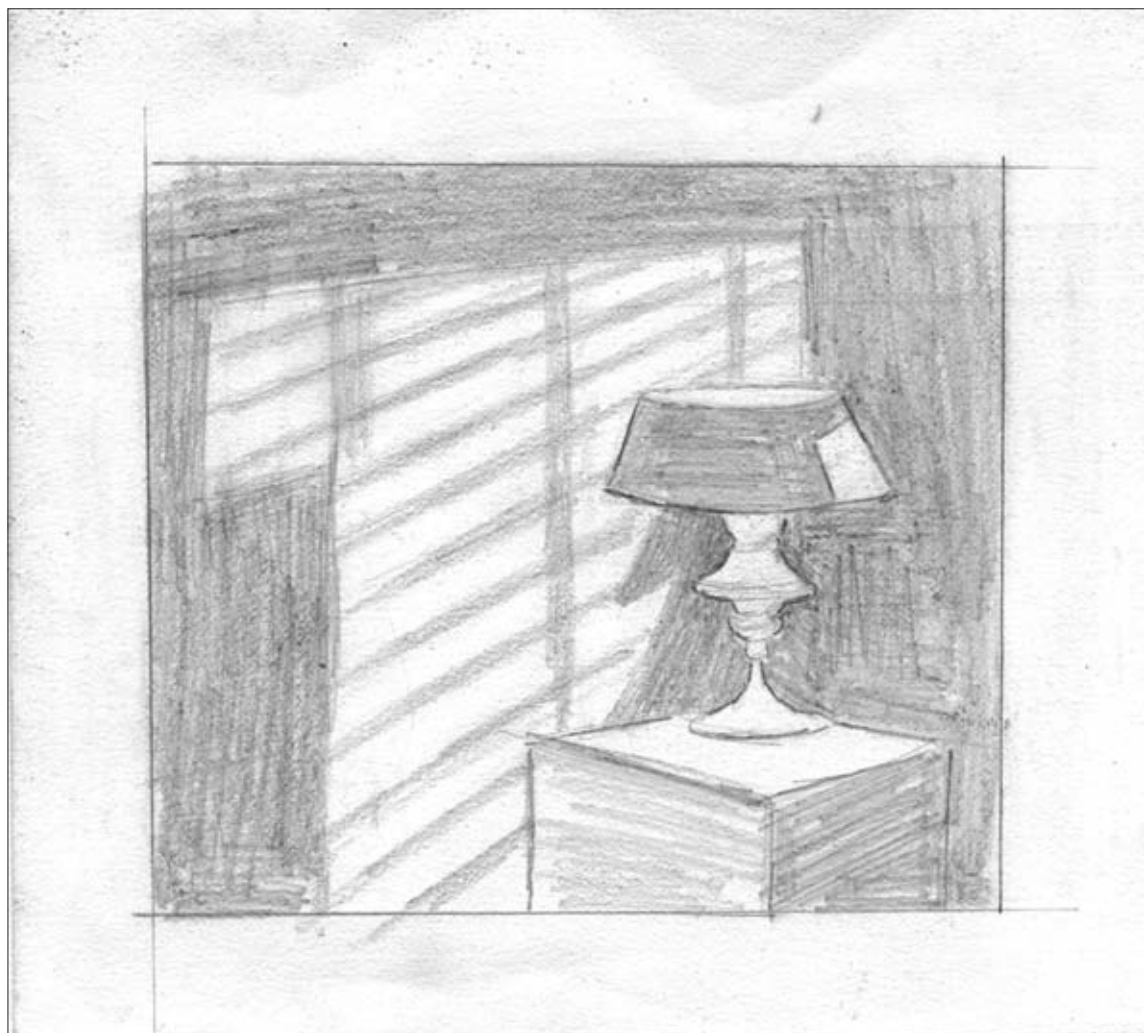
# DAVID SMALL

---

«Untitled» 76cm x 56cm, pencil on paper, 2008









4.4cm x 116.2cm, pastel, gouache, pen and ink, airbrush, watercolour, photocopy on 165gm Canson watercolour paper, 2008

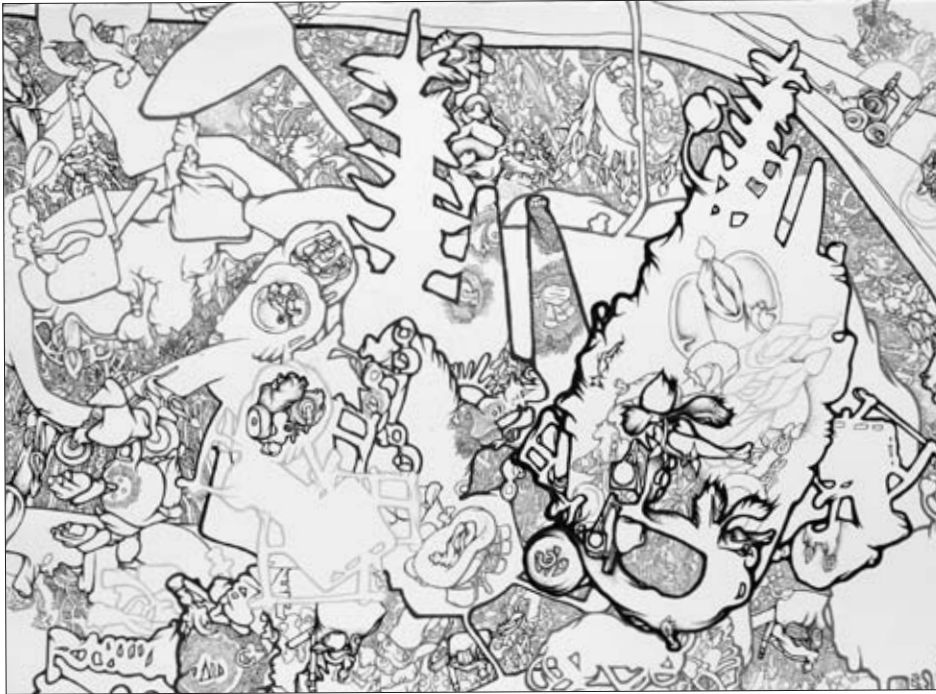




# YUTAKA INAGAWA

---

«Ovoidmaudlin4» 77cm x 57cm, ink on paper, 2008



# PAUL CATON

---

«British Birds of the Wild Places» 66cm x 51cm, pencil on paper, 2008





## YORGO MANIS

«Warning» 20cm x 30cm, pencil on paper, 2008



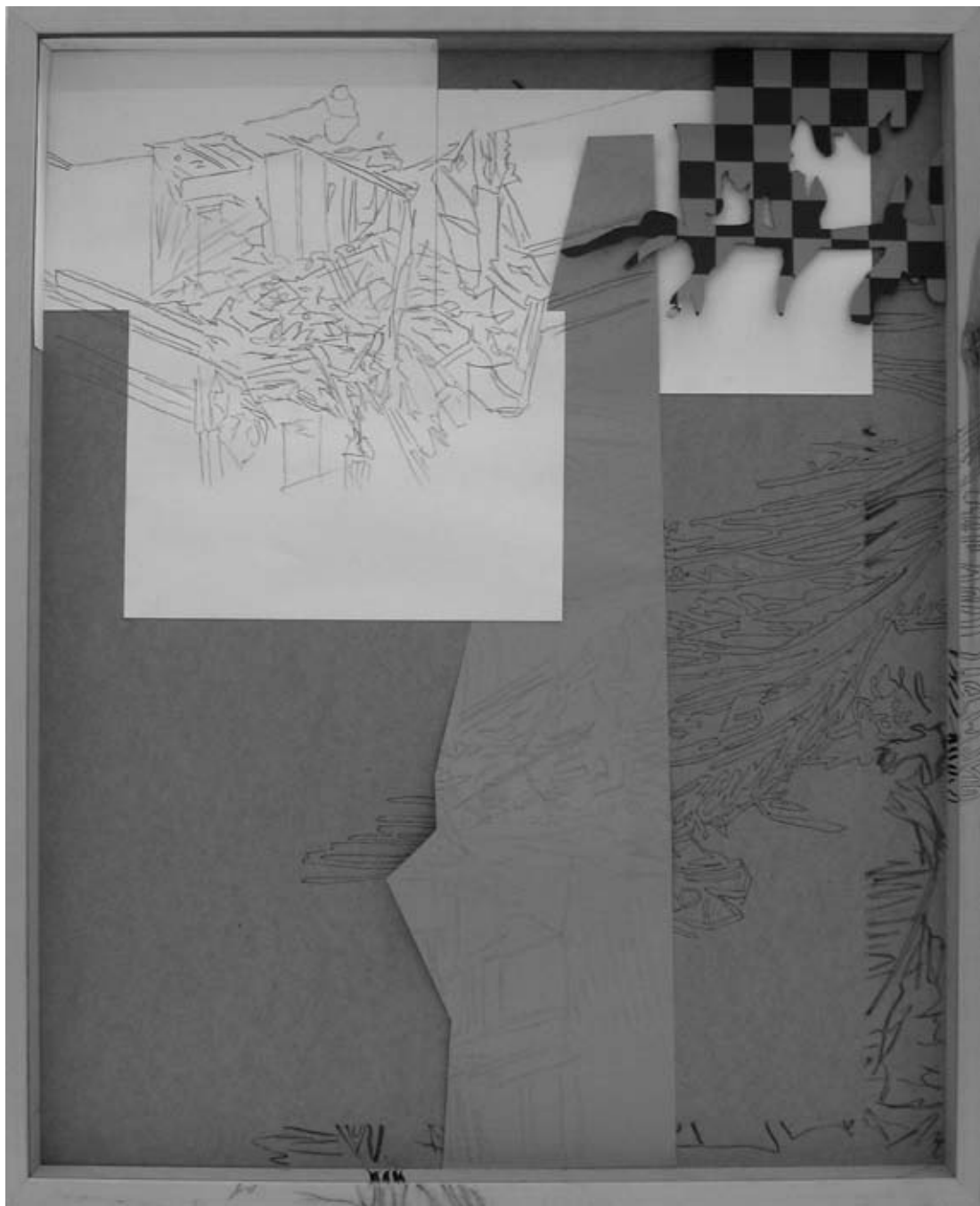
## TIM BETJEMAN

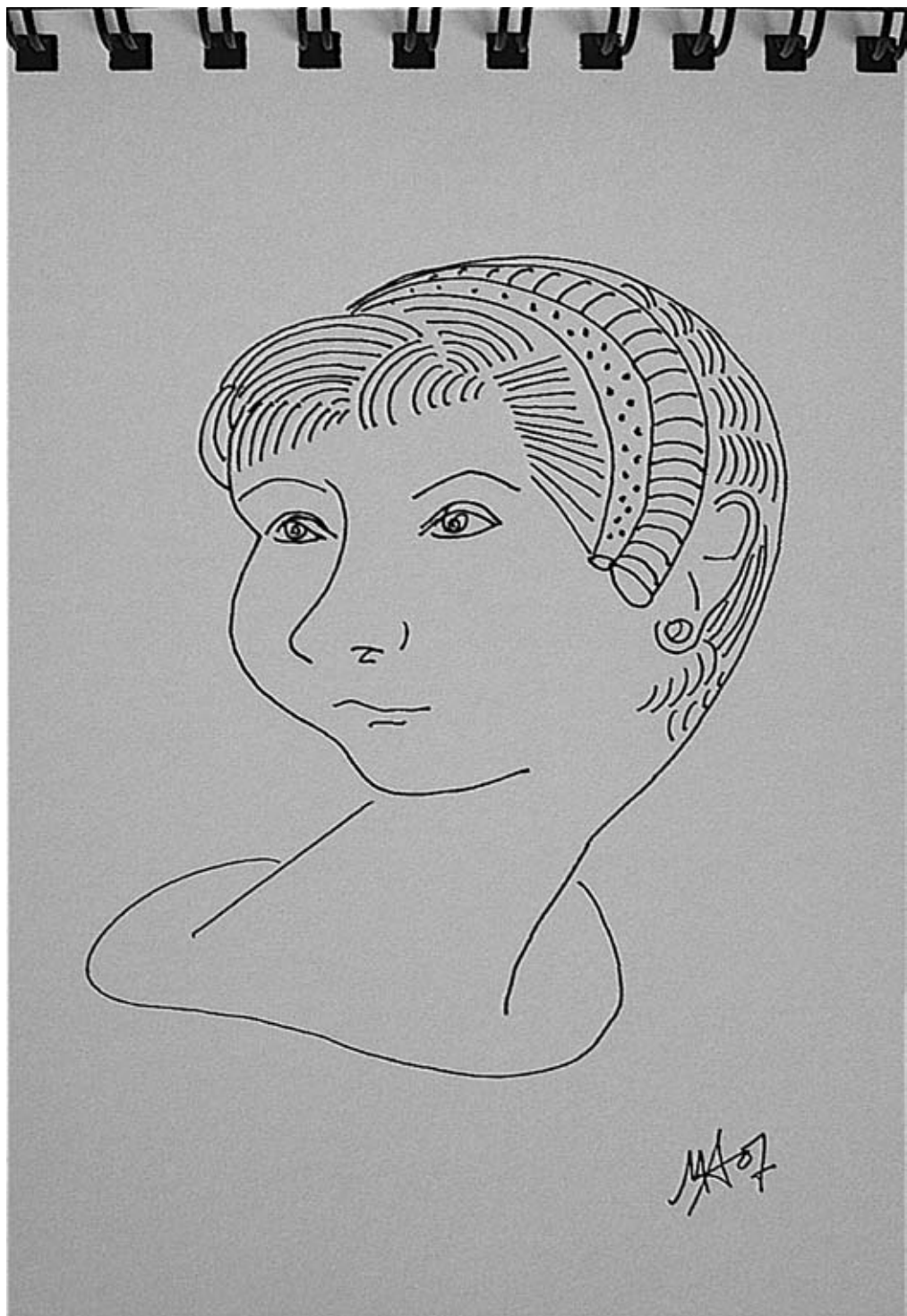
«McDonald's Whitechapel» 30cm x 21cm, felt tip and coloured markers on paper, 2008



# TREVOR KIERNANDER

«Landscape 1» 81cm x 66cm, ink, charcoal, graphite, on wood and paper, 2008





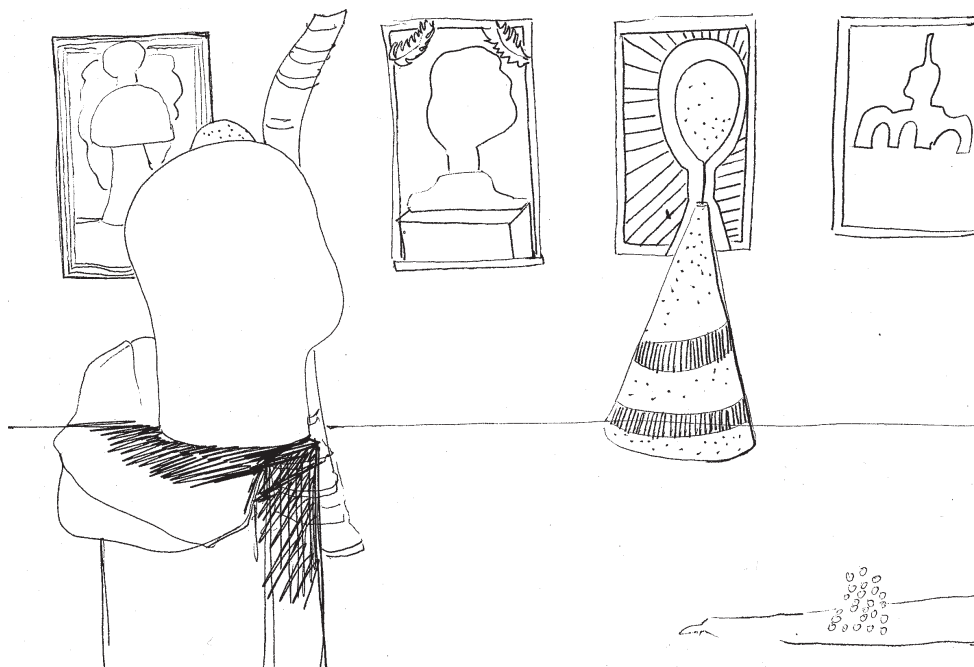
# MAREK TOBOLEWSKI

---

«2LC 04 Study no.6» 21cm x 19cm, pencil on paper, 2004







# JONAS RANSON

«Fruits of the Earth, Working Drawing» 27cm x 35cm, screen print and pencil, 2007



«Open Air» 60cm x 84cm, ink and pencil on paper, 2005



NIC PRICE

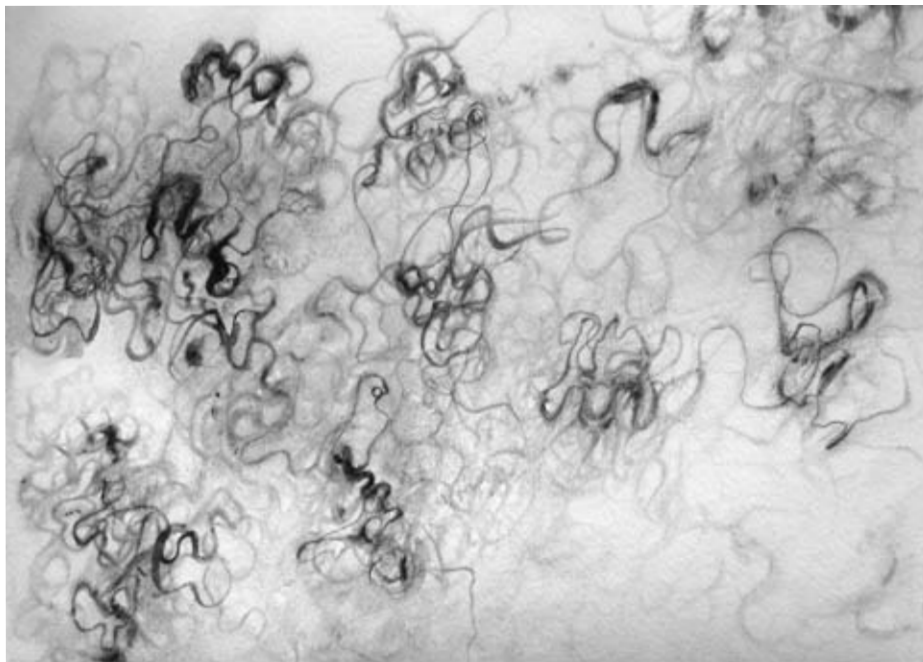
«Sweet girls» 67cm x 57cm, pencil and sweet wrappers, 2008



# MARINA KASSIANIDOU

---

«Flaky» 35cm x 35cm, acrylic on paper, 2008



# JO BROWN

---

«Backyard» 57cm x 74cm, charcoal, 2008







**MIKE BARTLETT**



# JORGEN ROSENGAARD

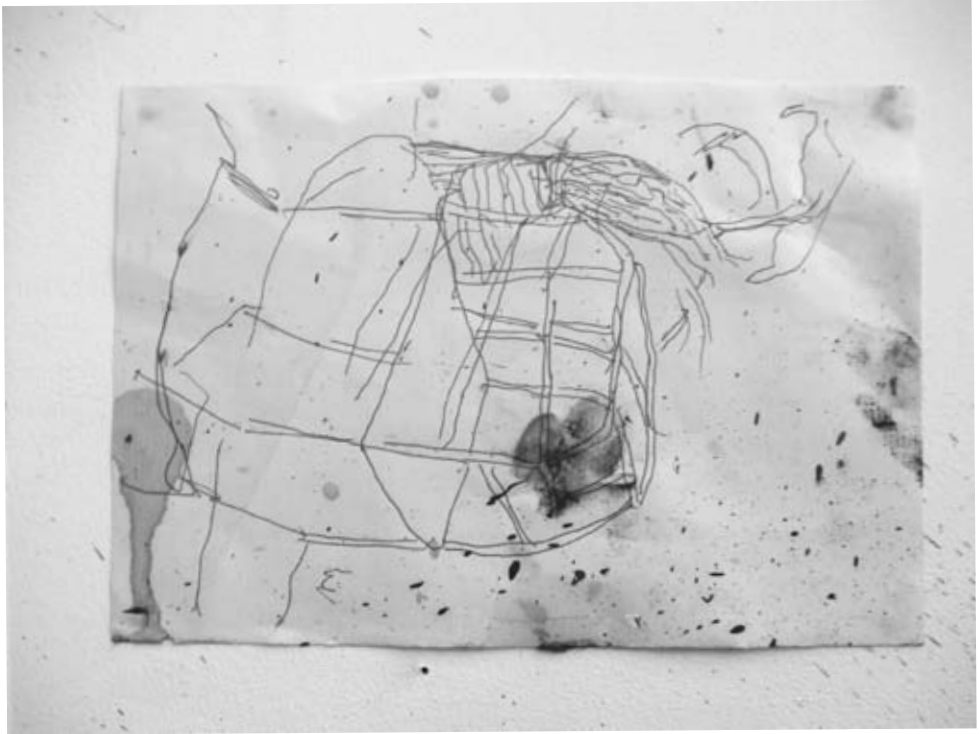
«Prince to Come» 21cm x 26cm, ink, pencil and watercolour on paper, 2008



# JEFF ASAN

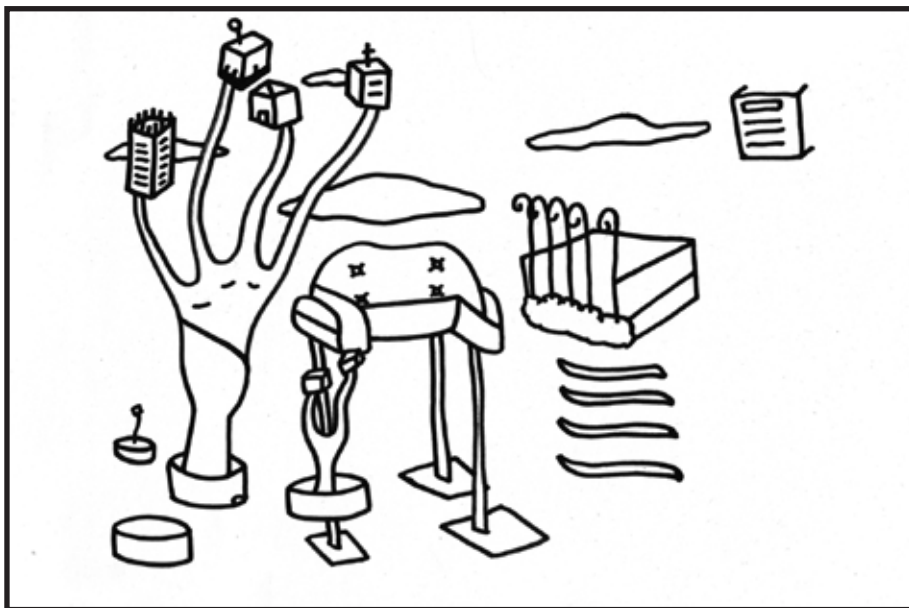
«Untitled» 36cm x 43cm, pencil and crayon on paper, 2007





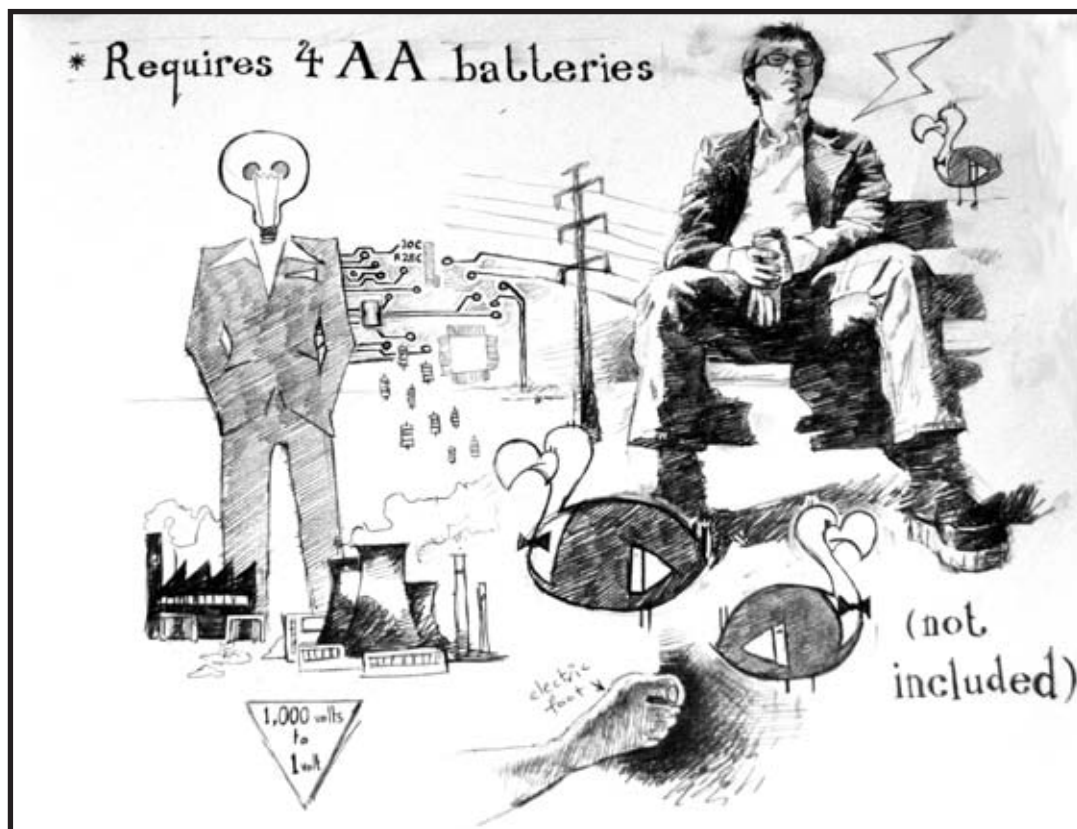
# PATRICIA PISANELLI

«Save Some for Later» 21cm x 29cm, marker on paper, 2008



# RICHARD LAMY

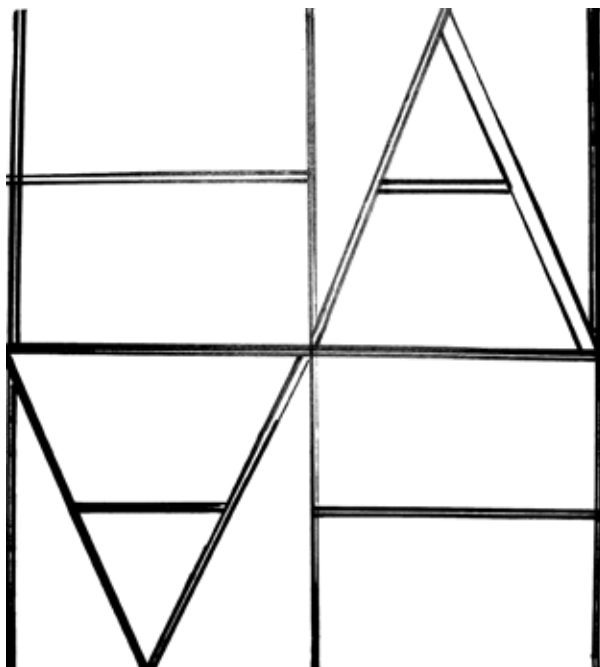
«Youth is About Electricity» 30cm x 35cm, pencil on paper, 2008





## VANYA BALLOGH

«HAHA Marmite \* B&W» 26cm x 29cm, pencil and ink on paper, 2008



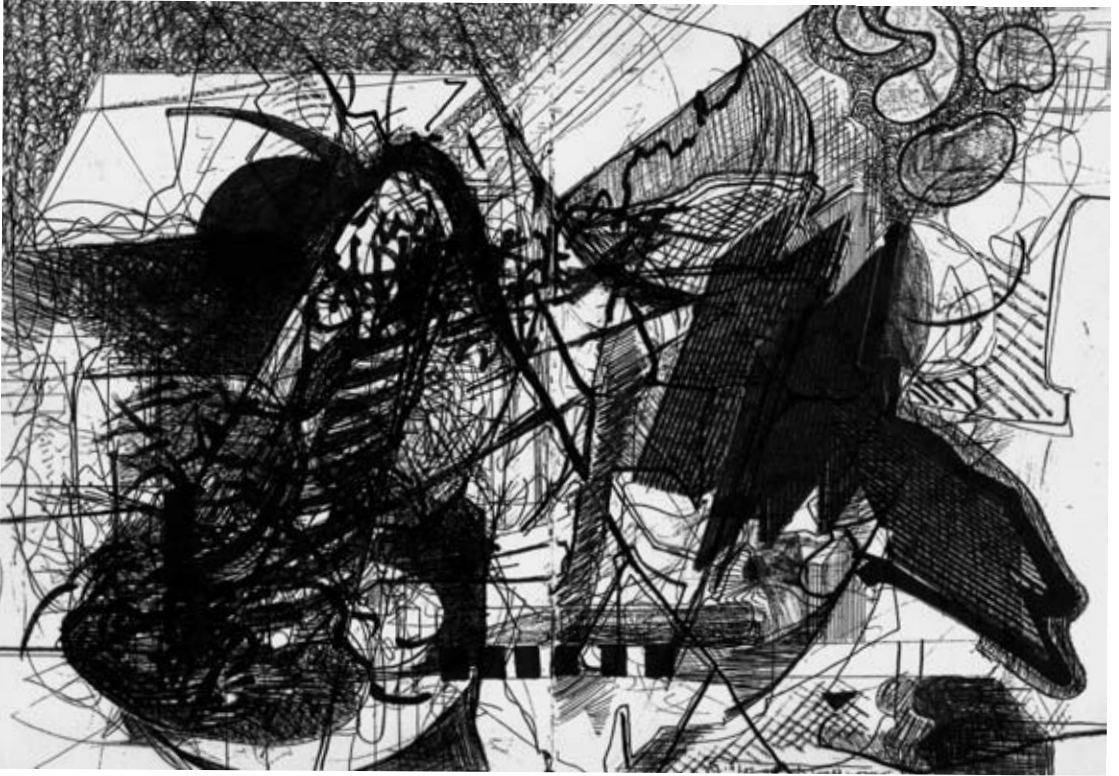
## JESSICA HOLMES

«Today's Slipping By 1» 10cm x 10cm, pencil on paper, 2008



# PAUL JONES

«Interface 1.5» dimensions variable, projection, 2007



# CORRINA SPENCER

«Black & White Series 3» 60cm x 40cm, ink on paper, 2008



## ANDREA DETTMAR

«BW3» 58.4cm x 83.8cm, watercolour and gloss on paper, 2008



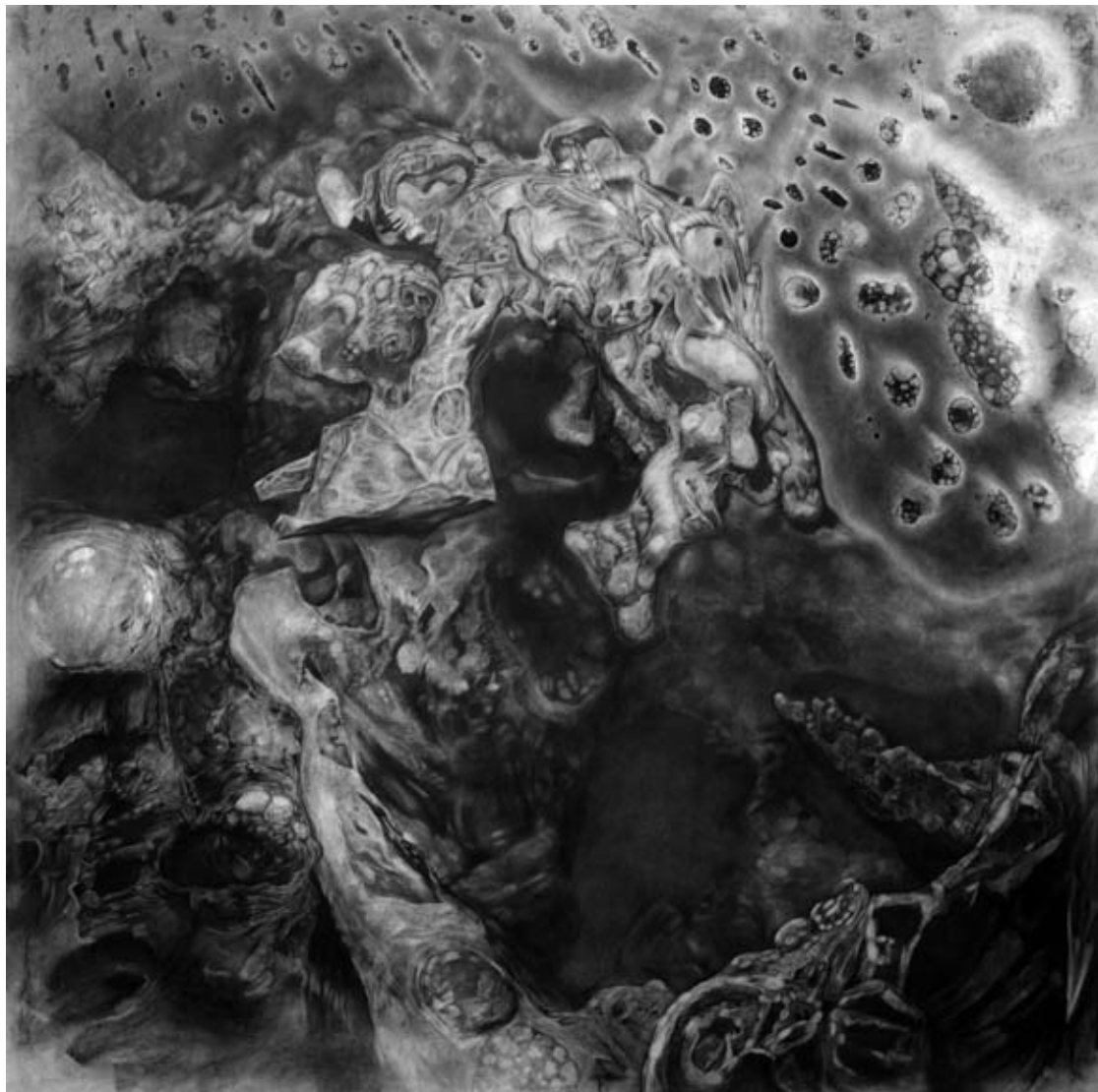
## BRIAN CHEESEWRIGHT

«Mother and Child» 21cm x 29cm, pencil on paper, 2007



# ROBERT LOGAN

«Hit» 128cm x 129cm, charcoal, pencil crayon and ink on paper, 2008







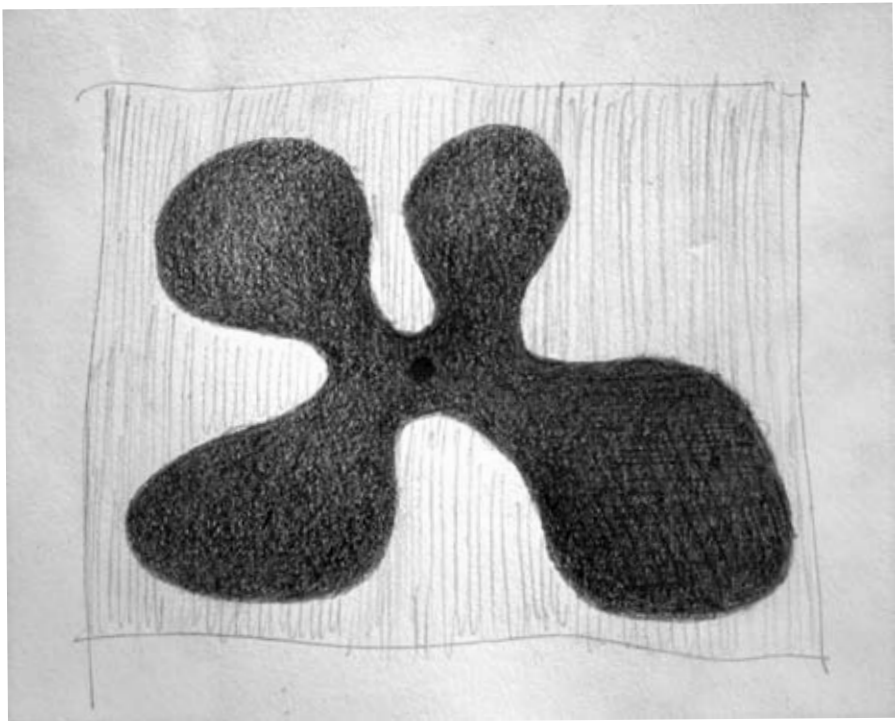
# IJING HE

«Untitled» 28cm x 19cm, pencil on paper, 2007



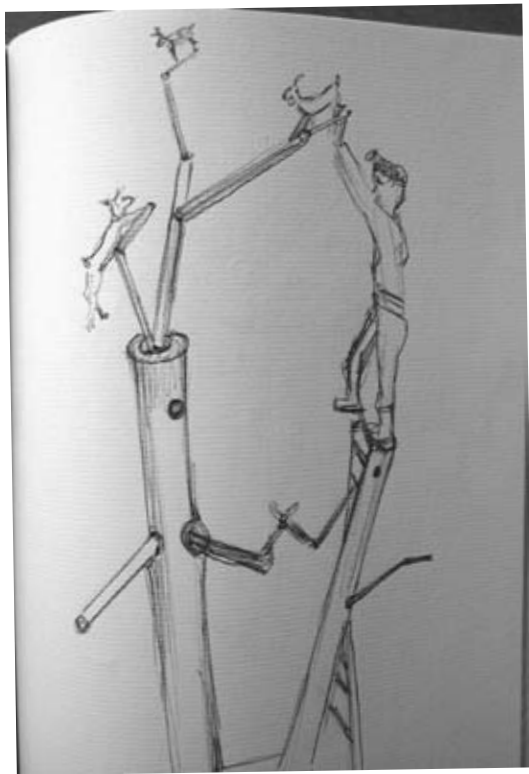
# RAGNA BERLIN

«Flower» 11cm x 14cm, graphite on paper, 2008



## VELIKA JANCEVA

«Untitled» 25cm x 20cm, biro on paper, 2007



## COLIN CROTTY

«You May Never Bring Back This Day» 12cm x 20cm, graphite and watercolour on paper in found frame, 2008



# HUGH MCCARTHY

«Atari Sunset» 20cm x 20cm, mixed media on canvas, 2008





DEBORAH RIGBY

«Drawing» 29.5cm x 21cm, pencil on paper, 2008





## Michele Fletcher

The honoured winner of the inaugural Marmite Prize for Painting, Canadian artist Michele Fletcher studied at Chelsea College of Art and Design and Goldsmiths. Recent exhibitions include a solo show at Sarah Myerscough Fine Art and From Dusk Till Dawn, and a group show at The Arts Gallery, University of the Arts. She was recently awarded the ROSL Visual Arts Travel Scholarship.

## Liz Neal

Liz Neal has got it going on.

## Milly Thompson

Milly Thompson was a member of BANK until 2003 when she left to pursue a solo career. Her work takes a similarly analytical approach towards making art, and the artworld generally, but turns it on its head by dealing instead with the puff and propaganda of the solo artists' relationship to career-building.

# THE MARMITE



## PRIZE

2 plus 8

The Marmite Prize for painting was conceived and curated by Marcus Cope and Stephanie Moran.

Marcus and Stephanie would like to thank Michael Keenan and Keran James at studio1.1 for understanding them. Michele Fletcher, Liz Neal and Milly Thompson for judging the prize. Daniel Devlin and Alex Bowen for their time and expertise. Ingrid Z at Residence for letting this thing flourish initially, and everyone who has entered the prize past and present.

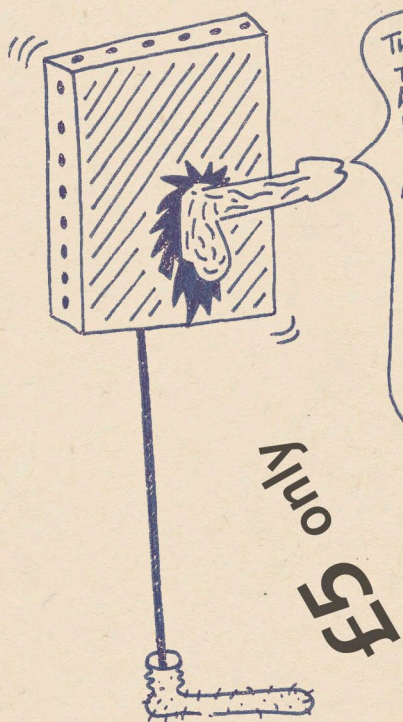
Special thanks go to our dedicatee Oliver Kossack who says, "This is great."



First published 2008 by SUSAKPRESS • [www.susakpress.com](http://www.susakpress.com) • book n. 7 • ISBN: 978-1-905659-08-1 • first edition of 1000  
design © susak press 2008 • text © studio 1.1 2008 • art © the artists, marmite art prize 2008 • cover drawings © Oliver Kossack 2008  
Printed by CYMBOL • All shights preserved.

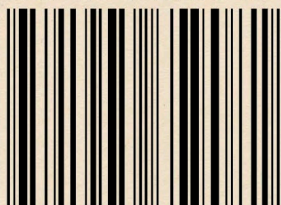


# WIFTH MASTIC KMA PRIZE



THICKBRAINED!  
THEROLOGIC SLAT READDICTS TININESSES  
ANTI HUMANISTIC MITOCHONDRION BLUESTOCKINGISM  
PROJECTING PRESSURIZERS!  
BENDABLE TWAGGER JUNGLED BITCHY REINCARNATIONS.  
METACHEMIC GREGARITIC JOSHIAH SPRUNNY  
SUPERIDEAL — UNSACRIFICED!  
SCUPPER UNMUDDY UNSPARKLING UPBRINGINGS,  
KNABBLE COLLOQUIALITY  
UPTEARING LEADSTONE, PROBABLY SHOPWIFE  
BLOWIRON MOODED OVERFALL  
UNMASKED:  
UNVEST TWEEZING UTH SOME EXAMINEE  
HASTEFULLY !!

ISBN 978-1-905659-08-1



9 781905 659081 >

